

music journal



What do you know about the howell bill . . . singing city
successful music careers . . . conductors go to school
educational tv and music . . . arthur pryor: some reminiscences

35c

**AT
YOUR
FINGERTIPS**

*the nation's most complete
library of school music materials*

Today, without cost or obligation, without leaving your desk, a letter or card brings you comprehensive "On Approval" selections for band, orchestra, chorus. You see more music, you see better music, you see it quicker when you write to E.M.B.

MUSIC EDUCATORS NATIONAL CONFERENCE
March 26-31, Chicago, Ill.
Visit our Booth 24, Conrad Hilton

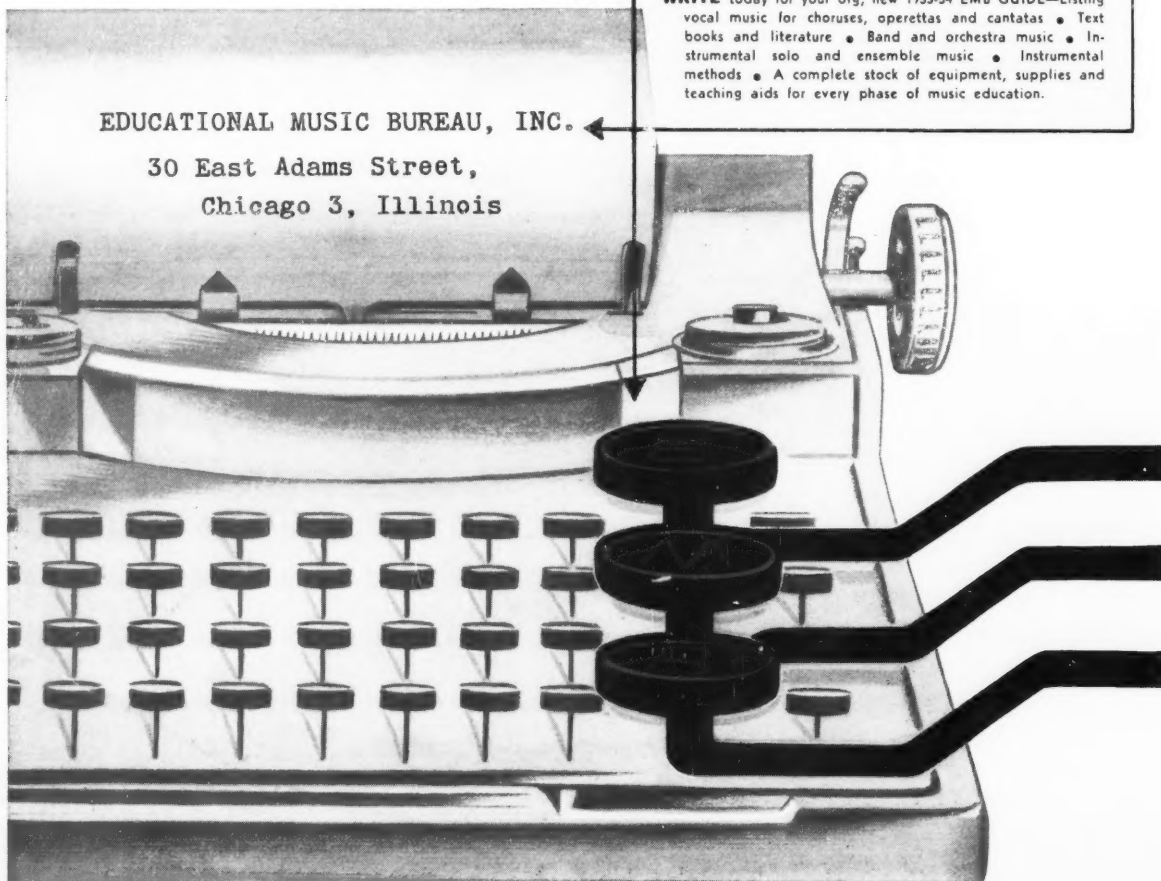
HERE'S HOW TO ORDER ON APPROVAL

- 1—Write, giving grade of difficulty and type of music you wish to see. We mail you an extensive selection to review. You keep what you want, return the balance.
- 2—Separately you order the quantity you need of the selections you want and they are shipped from stock at once.

WRITE today for your big, new 1953-54 EMB GUIDE—Listing vocal music for choruses, operettas and cantatas • Text books and literature • Band and orchestra music • Instrumental solo and ensemble music • Instrumental methods • A complete stock of equipment, supplies and teaching aids for every phase of music education.

EDUCATIONAL MUSIC BUREAU, INC. ←

**30 East Adams Street,
Chicago 3, Illinois**



And Now...

More SONGS TO GROW ON

Another Collection of Folk Songs
by BEATRICE LANDECK

The exciting follow-up to a remarkable achievement in the field of children's music—a new book of folk songs for children's enjoyment at home and in the classroom. Here is music presented in such a lively, stimulating and different way that children—and their parents and teachers, too—will be completely captivated. Divided into six chapters: *Miss Lucy and Her Friends; The Animal Kingdom; Carols and Festive Songs; Dramatic Play Songs; Singing Games and Rounds; and Mostly for Merriment.* This book, handsomely illustrated in four colors, begins each chapter with the simpler songs and advances in graded order, so that the collection truly becomes one a child can grow on.

The colorful piano settings are simple enough for an elementary student to read on sight, and there are three brand-new features: Chords for Autoharp and Guitar, Score for Rhythm Instruments, and Descants for Recorders, Tone Bells and Other Melodic Instruments.

Beatrice Landeck's experience covers almost twenty-five years of teaching in elementary and nursery schools and in teacher training colleges. She is now on the faculty of the Mills College for Education in New York City.

Piano Settings by FLORENCE WHITE
Pictures by DAVID STONE MARTIN
\$3.50

Beatrice Landeck's other books include:

Songs to Grow On.....	\$2.95
Children and Music	3.50
(published by William Sloane Associates, Inc.)	
Git On Board	1.00
Songs My True Love Sings	1.25



60
EDWARD B. MARKS
MUSIC
CORPORATION
60th Anniversary
1894-1954

EDWARD B. MARKS MUSIC CORPORATION RCA BUILDING, RADIO CITY
NEW YORK 20, NEW YORK

NEW MUSIC HORIZONS

The complete program of
classroom music activities.

MUSIC FOR EARLY CHILDHOOD

Preschool and primary grades.

NEW MUSIC HORIZONS

BOOKS 1 TO 6

The elementary program. With
Teacher's Book for each grade.

WORLD MUSIC HORIZONS and

AMERICAN MUSIC HORIZONS

For junior high school

SONGS FROM NEW MUSIC HORIZONS

Four Columbia records for each
grade. 78 rpm.

A SONG APPROACH TO MUSIC READING

Charles Leonhard

Makes learning to read music an
effective and enjoyable experience
for students and teachers.

SILVER BURDETT COMPANY

45 East 17th St., New York 3, N.Y.
Chicago • Dallas • San Francisco

music journal

Editorial and circulation offices: Delaware Water Gap, Pa.
Executive and advertising offices: 1270 Ave. of the Americas, New York 20, N.Y.

Vol. XII No. 3

March, 1954

Thirty-five Cents

MARGARET MAXWELL

Editor

AL VANN

Publisher—Advertising Director

JEAN TANNER Associate Editor

DAVID MILLER Art Director

DOLORES SHEA Asst. Advertising Director

STEPHEN KANYCH Circulation

HAZEL WEST Circulation

CONTENTS

WHAT DO YOU KNOW ABOUT THE HOWELL BILL?	11
"THEM DAYS IS GONE FOREVER"	13
<i>Norman Shavin</i>	
THE SACRED HARP	14
<i>Kathryn Windham</i>	
SUCCESSFUL MUSIC CAREERS	17
SINGING CITY	19
<i>Ted Di Renzo</i>	
DOES MUSIC MIRROR EMOTION?	23
<i>Alexander Capurso</i>	
AMERICAN OPERAS	24
RIGHT DRESS	29
<i>Arthur Henderson</i>	
SAY SOMETHING WHEN YOU SING	31
<i>Don Craig</i>	
SUMMERTIME BALLAD COLLECTOR	33
<i>Helen Luyben</i>	
PROFESSIONAL MUSIC FRATERNITIES—ARE THEY WORTHWHILE?	35
<i>Kathleen Davison</i>	
ARTHUR PRYOR: SOME REMINISCENCES	37
<i>Nolbert Hunt Quayle</i>	
PLACE YOUR ORCHESTRA	38
<i>Philip Lang</i>	
YOU CAN'T TEACH COMPOSITION	39
<i>Ernst Toch</i>	
THE NEW ROLE OF THE MUSIC SPECIALIST	41
<i>Jack M. Watson</i>	
PIANO FOR CHILDREN	43
<i>Ray Green</i>	
TEXAS' SINGING BELLES	45
<i>Richard Maxwell</i>	
MUSIC AND EDUCATION TV	46
<i>Seth Gatchell</i>	
YOUNG AUDIENCES, INC.	47
<i>Molly A. TenBroeck</i>	
THE ACCORDION COMES OF AGE	50
<i>Charles Magnante</i>	
MOVIES AND MUSIC	60
<i>C. Sharpless Hickman</i>	
CONDUCTORS GO TO SCHOOL	78
<i>Helen M. Thompson</i>	
THIS I BELIEVE	83
<i>Doris A. Paul</i>	
MUSICAL CROSSWORD	94
<i>Evelyn Smith</i>	

Copyright 1954, The Music Journal, Inc.

Front Cover by Third Street Music School Settlement, New York City

Music Journal is published monthly by The Music Journal, Inc., Delaware Water Gap, Pa. Executive and advertising offices, 1270 Ave. of the Americas, New York. Subscriptions: one year, \$3.00; two years, \$5.00. Foreign subscriptions: \$4.00 per year. Canadian subscriptions: \$3.50 per year. Entered as second class matter at the Post Office in New York, N. Y. March 16, 1946 under the Act of March 3, 1879. Reentered Oct. 22, 1952 as second class matter at the Post Office in Delaware Water Gap, Pa. under the Act of March 3, 1879.

noteworthy

MANY PROGRAM TABOOS imposed by orchestra managers and conductors because of a fancied unfavorable audience reaction prove to be so much nonsense when actually tested. For instance, New Orleans has been considered a very poor town for Wagnerian music. For years concert artists and orchestras have carefully planned programs which minimized this composer's works. Last month New Orleans Philharmonic conductor Alexander Hilsberg slew that dragon as effectively as Siegfried polished off Hafner by scheduling an all-Wagner program. The listeners apparently didn't know they weren't supposed to like the music. In the words of the New Orleans *Item* critic Ewing Poteet, "They not only went mildly crazy at every appropriate opportunity. . . They were still cheering and applauding when we left the hall some four minutes, we should judge, after the final note of the evening had been played. Never in our experience of Philharmonic-Symphony audiences have we seen such spontaneous and unrestrained enthusiasm." We bet New Orleans gets more Wagner next winter.

ERNST VON DOHNANYI's composition, "An American Rhapsody," had its world premiere at Ohio University's sesquicentennial celebration last month. The Rhapsody was written especially for the occasion.

WINNERS IN THE ARMED FORCES March Competition were Master Sergeant Earl R. Mays, who won the Army competition with his "Army Field Forces March"; Chief Musician Gerard Bowen, whose composition "White Hat March" was selected as tops among the Navy's entries; Lieutenant Colonel Carl W. Hoffman of the Marine Corps, for his "Esprit de

Corps March," composed as he rode back and forth to work on the New York subway; Airman First Class Lawrence M. Rosenthal, for his winning entry "The Thunderjet March." The four winners were presented checks for a thousand dollars apiece by Stanley Adams, President of ASCAP. The competitions were open only to military personnel currently on active duty for ninety days or more.

ANOTHER CONTEST WINNER is Frederick C. Schreiber of New York City who came in first in the Mendelssohn Glee Club's Third Annual Contest for the best original composition for male voices. The composition was entitled "Why Art Thou So Full of Heaviness," and will receive its premiere performance at the Club's concert on April 26.

A HUNDRED TEEN-AGE MUSICIANS in Rochester, New York, had an exciting experience at a recent concert by the Rochester Pops Orchestra. They were selected by Conductor Paul White from more than four hundred applicants to sit and play along with the regular orchestra members during their weekly concert. The program included the Franck D Minor Symphony, the Andante from Hanson's "Nordic" Symphony, Berlioz "Rakoczy March," and the Mendelssohn violin concerto. The event was so successful that the Music Association plans to make it an annual affair.

A TOP BROADWAY ACTRESS, Uta Hagen, has been hired by the Metropolitan Opera to coach its singers who are sometimes painfully lacking in dramatic know-how. Miss Hagen is currently putting a crop of seventeen Met singers through a course

designed to eliminate grandiose gestures such as the clutching hand and the wild-eyed frenzy signifying grief. We're willing to bet this came about because of the Met's future TV plans. A television camera is merciless in a close-up and can turn a dramatic moment into a comedy spot if the singer resorts to hammy gestures or expressions.

COMPOSER CHARLES HAMM, who wrote the prize-winning opera *The Secret Life of Walter Mitty*, is no man to wait for the muse in a quiet room with velvet hangings. He says he got the idea for his latest composition "Sinfonia 1953" while driving a jeep at an Ohio country club where he was working last summer.

THAT PAINFULLY SNOBBISH TERM "good music" should be revised, according to Dr. Howard Mitchell, director of the National Symphony Orchestra. He advocates using the term "permanent music," and defines it as "the music you can hear again and again and like it better each time." He classifies both Beethoven's "Eroica" Symphony and Gershwin's "Rhapsody in Blue" in this category, too.

MANY AN AMERICAN COMPOSER has written music with a foreign reference in the title, such as Gershwin's "American In Paris." Now, however, the situation has been reversed. Jacques Ibert, well known French composer, was commissioned under the recent Rockefeller Grant to the Louisville Orchestra to write a violin concerto which he has called the Louisville Concerto. It was recently premiered in that city and a recording made for rebroadcast to Versailles, France, under the auspices of the State Department.

For Your Spring Programs

THE GEM EASY ORCHESTRA FOLIO

ARRANGEMENTS BY *C. Paul Herfurth*

In the compilation of this folio we constantly kept in mind the problems confronting the young orchestral player.

CONTENTS

BEAUTIFUL OHIO
FROM AN INDIAN LODGE
(Woodland Sketches)
WAGON WHEELS
OUR FREEDOM (March)
IN SPRING TIME (Overture)
HARVEST TIME (Intermezzo)
REGIMENTAL MARCH

TO A WILD ROSE
(Woodland Sketches)
THE OLD SPINNING WHEEL
MIDNIGHT (Tango)
ON THE GO (March)
VALENTINE (Waltz)
THE BIG TOP (March)
SEPTEMBER (Waltz)

Conductor Book 1.25

Parts, each .75

Write for Free Violin A Parts

For Your Concert Programs

MEMORIES OF YOU
BEAUTIFUL OHIO
HARLEM NOCTURNE

EASY ARRANGEMENTS By **WALTER BEELER**

Full Band, each 2.50

Symphonic Band, each 4.00

BELLA DONNA (Overture) **Earl D. Irons**

Written and arranged with the young band in mind. Each choir of the band is arranged fairly full so that it will sound well with a limited instrumentation. Class C-D

Full Band, 5.50

Symphonic Band, 7.50

GOLDEN TROPHY (Overture) **CARL FRANKISER**

A "better than average" easy overture for this grade of difficulty. Frankiser at his best. Class C-D

Full Band 5.50

Symphonic Band 7.50

GYPSY HOLIDAY (Overture) **Clifford P. Barnes**

An easy overture descriptive of a gypsy tribal festival. The musical mood constantly changes from sad to gay and minor to major. Class C-D

Full Band 5.50

Symphonic Band 7.50

WRITE FOR FREE CONDUCTOR SCORES

SHAPIRO, BERNSTEIN & CO. Inc.
1270 SIXTH AVENUE, NEW YORK 20, NEW YORK

IT'S A FISH STORY, but we like it anyhow. It seems that a Hollywood film company was making a movie about sponge fishermen who operate off the coast of Florida. The noise of the camera scared the fish in underwater scenes, so the director experimented. He discovered that fish respond to bugle calls and numbers featuring brass and percussion instruments. The yarn goes on to say that the filming went ahead satisfactorily as appropriate music was played to the fish who then scrambled around madly for the food that was thrown into the water. Eventually the fish became so conditioned that every time they heard the music they thought it was feeding time and would swim into camera range. Hmmm—reminds us of the stories about the big ones that always get away.

ALEXANDER BORODIN'S music is undergoing a considerable revival in the form of a current Broadway hit, *Kismet*. The nineteenth century Russian composer contributed the following tunes, as rearranged by Robert Wright and Charles Forrest, who the Grieg music into the *Song of Norway* show version: Polovtsian Dances becomes "Not Nineveh," "Stranger in Paradise," and "He's In Love"; Symphony No. 2 is now "Fate"; *Prince Igor* music is "Rhymes Have I," and "The Olive Tree"; the D Major Quartet supplies the melodies for "Was I Wazir" and "This Is My Beloved"; and the familiar "On the Steppes of Central Asia" now is "Sands of Time." The interesting thing is that the serious-minded musician no longer gets hysterics over this "tampering with the classics," but accepts it as another means of introducing the general public to serious music.

CORRECTION: The story in last month's MUSIC JOURNAL entitled "Creative Music: A Common-Sense Approach" was credited to Julian Sams. The story is about the work of Mrs. Grace Cushman, a member of the Preparatory Department staff at the Peabody Conservatory, and the credit line should have read "By Grace Cushman as told to Julian Sams." Mr. Sams is a free-lance writer, not a professional music teacher.

CONTESTS AND COMPETITIONS

The Mendelssohn Glee Club's Fourth Annual Award. For a composition for male voices, of not longer than six minutes duration. Text may be written by contestant or chosen from the writings of an American author. Biblical texts also are acceptable. The performance time is not to exceed six minutes. Entry blanks may be secured by writing to The Mendelssohn Glee Club, 154 West Eighteenth Street, New York 11, New York. Award is one hundred dollars and composition must be submitted by September 1, 1954.

Broadcast Music Student Composers Awards for the best instrumental or vocal compositions by student composers of accredited conservatories of music, universities, colleges, secondary schools, and private teachers in the United States and Canada. A total of \$7,500 will be given in prizes. Official rules and entry blanks are available by writing Russell Sanjek, Director, SCRA Project, Fifth Floor, 580 Fifth Avenue, New York 19, New York.

Sigma Alpha Iota's Third Annual American Music Awards Competition for Young Composers. Open to American-born composers between the ages of 22 and 35. Cash awards of \$300 each for a choral composition for three-part women's voices and for a vocal solo. Judges include Norman Dello Joio, Ross Lee Finney, Francis J. Pyle. Additional information may be obtained by writing Miss Rose Marie Grentzer, Music Department, Oberlin College, Oberlin, Ohio.

It will be in and through music that human thought will be carried beyond the point it has hitherto reached.

Shorthouse

**BECAUSE THEY'RE SIZED,
DESIGNED AND ALIGNED
FOR EACH AGE GROUP**

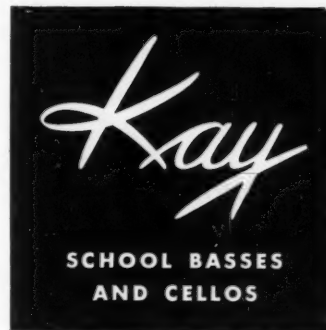


MENC string authorities recently set up important new standards for school basses and cellos. Objective: To make the instruments easier to play and more responsive. Working closely with members of this string committee, Kay designers developed a series of *school aligned* basses and cellos that

- are lighter in weight,
- are more responsive,
- have a shorter bowing radius,
- and with strings closer to the fingerboard.

During the past year, hundreds of educators have adopted *school aligned* Kays. Many report that these improvements have gone a long way toward attracting students as well as speeding progress.

School aligned Kays are available for Grade School, Junior High and High School age groups. See your dealer or write for free particulars. Kay Musical Instrument Company, 1640 Walnut, Chicago, Illinois.



**Cellos in three sizes
... Basses, two sizes**



One of nine Everett styles is this 41" Contemporary console in mahogany. Retail \$775 f.o.b. factory. Bench extra.



the tone quality of a piano
depends upon the tension of its strings

The Everett has this in common with a quality grand piano . . . *high tension strings*. A thousand pounds more "pull" than in the conventional spinet or console! This together with other acoustical developments is **dyna-tension**, exclusive with Everett. Prove to yourself that an Everett, like a grand, is distortion-free at all volume levels. *Make a direct chord comparison test.*

*like a grand,
 strings of an Everett
 are high tension*



This free booklet, just published, explains **dyna-tension** in detail. Here are facts you should know before you buy a piano at any price.

THE EVERETT PIANO CO., SOUTH HAVEN 3, MICH.

Please send free copy of "dyna-tension" booklet.

NAME _____

ADDRESS _____

CITY _____ STATE _____

Check here for name of nearest dealer

SEE THESE

Basic



**Birchard
Publications**

at the MUSIC EDUCATORS NATIONAL CONFERENCE



Chicago, March 26-31

A Singing School

Among basic music texts, *A Singing School* is pre-eminent as the series which means something in the whole life of the child. It has helped establish music education as a *living* program, closely related to the people, places, history, and cultural heritage of our country. With these books, children enjoy music more and learn musical skills faster.

Complete in Scope . . .

A Singing School supplies a complete program for music education — and education through music. . . . Complete in content — by far the richest repertoire of any song book series. . . . Complete in providing for the correlation of music with the child's own world and with other studies in the curriculum. . . . Complete in material for teaching music reading and other skills in ways to encourage rapid assimilation and thorough understanding. . . . Complete in the use of effective educational techniques — with visualized tonal and rhythmic patterns, folk dances, instrumental correlations, illustrated music appreciation features, musical plays, program and study units.

Complete in Material . . .

Eight graded books. . . . Two combination books. . . . Ten RCA Victor record albums in either of two speeds (78 or 45). . . . Manuals for the teacher and piano accompaniments.

Adopted and re-adopted in thousands of schools throughout the land, *A Singing School* has proved itself in the classroom.

Send for copies on approval

c.c. Birchard & co.
Publishers of Music and Text Books
285 COLUMBUS AVE., BOSTON 16, MASSACHUSETTS

Music throughout the World

By Marian Cotton and Adelaide Bradburn

New high school textbook on music appreciation. Written to reveal the relation between music and humanity, with particular reference to the influence of people and their folk music upon the varied forms of musical creation which are now everybody's heritage. Explains how music is made and performed. Reviews the work of composers. Covers such topics as the orchestra, band, choral music, radio, records, religious music, and music printing and publishing. Contains many examples of folk music. Beautifully illustrated. \$3.32

Adventures in Singing

Edited by Helen Sewall Leavitt, Helen Bonney Kil-duff, and Warren S. Freeman

When grade children sing, they will want to have *Adventures in Singing*. . . . Adults long have had their own assembly books. Now give the children a chance. This book was made expressly for them. Selections that belong in the grade school curriculum; vocal arrangements just right for young voices. Available in either paper or hard cover.

The Bow Street Book for S.S.A.

Compiled by Katherine K. Davis

An outstandingly fine collection for girls' glee club and chorus. Prepared by one of America's most distinguished authorities in the choral field. Not difficult. \$1.00

The New SING!

Edited by David Stevens and Peter W. Dykema

New, streamlined edition of the universally popular all-purpose song book. Contains 147 songs complete with accompaniments. Illustrated. \$0.50

The Junior String Choir

By Francis Findlay

A practical "short course" for young string players. Flexibly arranged for early ensemble training in various combinations, for quartet, or for full string orchestra. Easy selections from good sources. Score, \$2.00; parts each, \$0.60

BMI

1954 THIRD ANNUAL Student Composers Radio Awards

Broadcast Music, Inc. announces its Third Annual SCRA-1954—a competition for student composers who are enrolled in accredited public, private or parochial secondary schools, or in accredited colleges or conservatories of music in the United States and Canada.

AWARDS

1st	\$2,000
2nd	1,500
3rd	1,000
4th	750
5th	750
6th	500
7th	250
8th	250
9th	250
10th	250

JUDGES

WILLIAM SCHUMAN, *President*,
Juilliard School of Music

EARL V. MOORE, *Dean*,
School of Music, University of
Michigan

HENRY COWELL, *President*,
American Composers Alliance

CLAUDE CHAMPAGNE,
Assistant Director,
Le Conservatoire de Music et
d'Art Dramatique de la Province
de Quebec

The young composers in our schools and colleges today will be the great music creators of the next generation • Development of this talent through encouragement and education will insure our great heritage of music in the future.

1 9 5 4 S C R A

STUDENT COMPOSERS RADIO AWARDS

SCRA is conducted under the auspices of Broadcast Music, Inc. (BMI) and BMI Canada Limited. Aiding in the creation and development of SCRA (formerly known as Young Composers Radio Awards) are many groups which traditionally have been responsible for the encouragement of concert music composition—music educators, publishers, performers and the organizations through which these persons make themselves felt.

Officers and members of such organizations as the National Federation of Music Clubs, Music Educators National Conference, Music Teachers National Association and National Association of Schools of Music have given unstintingly of their time, experience and wisdom.

HOW COMPOSITIONS WILL BE JUDGED

1. Evidence of true creative talent.

Academic finesse, while not disregarded, will be considered secondary to vital musicality of the composer's work.

The judges will take into account:

- a. Formal content of the composition. This concerns the continuity and coherent expression of the composer's ideas.
- b. Melodic, Harmonic and Rhythmic idioms will be judged solely in terms of their consistency and suitability for the intent of the particular composition.
- c. Instrumentation and orchestration will be judged on the suitability of the choice and use of instruments to the ideas presented in the composition.
- d. Age of the composer at the time of completion of the manuscript. When two compositions are of equal merit in the opinion of the judges, but there is an age disparity, preference will be given the younger contestant.

2. Style

No specific style is demanded. Emphasis will be placed on vitality and clarity of expression.

HOW TO ENTER THE COMPETITION

Because it is the aim of SCRA to encourage student composers in the creation of concert music, no limitations are established as to instrumentation or length of manuscript.

However, the National Judging Committee advises all applicants to consider well the various ensemble combinations which are most customarily utilized in concerts and broadcasting.

Composers may enter as many as three compositions, but no contestant may win more than one award or prize. Compositions need not have been composed during the year of entry.

Compositions in the 1954 SCRA must be submitted no later than December 31, 1954.

A complete SCRA KIT, containing the official rules, entry blanks, certification forms and detailed instructions will be mailed to you promptly. Send your request to:

SCRA
Broadcast Music, Inc.
580 Fifth Avenue, New York 36, N. Y.

**BROADCAST
MUSIC, INC.**

New York • Chicago • Hollywood
Toronto • Montreal



EMPY AITCHSEE

Music Advisor to Millions

Extends an Invitation
to Visit the Exhibit of

MUSIC PUBLISHERS HOLDING CORP.

and hopes you will stop by to say

"Hello!"

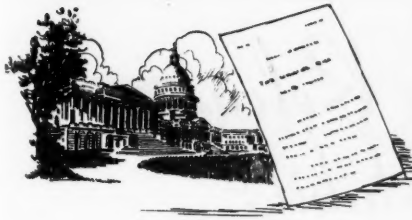
to your friends, the Representatives, who
will be there to welcome you on behalf of

- **HARMS, INC.**
- **M. WITMARK & SONS**
- **REMICK MUSIC CORP.**
- **ADVANCED MUSIC CORP.**
- **NEW WORLD MUSIC CORP.**

They will be happy to assist you in solving your
educational music problems and to show you
the new publications issued by the above firms.



MUSIC PUBLISHERS HOLDING CORPORATION
619 WEST 54TH STREET, NEW YORK 19, N. Y.



What Do YOU Know About the Howell Bill?

IN recent years many thoughtful persons have been deeply concerned about the future of music in the United States. Our federal government, in contrast to European states, has taken no active part in sponsoring or encouraging fine arts. We Americans have boasted that our cultural endeavors are supported by private funds in a democratic manner, or have bewailed the fact that the arts are in a bad way because the government has not interested itself in them. These two general points of view have been debated throughout history: whether the people are best served by a laissez-faire policy or by active and widespread government participation in the affairs of the nation, and proponents for both sides can be heard arguing the case at any luncheon club, town meeting, or street corner in city, town, or village.

Now the Howell Bill (HR 5397) before Congress brings this question into focus for the musician: To what extent, if any, should the national government participate in encouraging and subsidizing fine arts? No magazine can or should try to do the thinking for its readers. It can only present information and viewpoints from which individuals and groups can draw their own reasoned conclusions. MUSIC JOURNAL feels strongly that every professional musician in the United States should be aware of and concerned about the Howell Bill: what its provisions are, what is happening to it in Congress, and where leading musicians and musical organizations stand in regard to it. Many readers of this magazine will be called upon to express an opinion about the Howell Bill, and they will need to decide whether they and their groups approve or disapprove, in whole or in

part, the measures set forth. The possibility of a Fine Arts Department in the national government has long been discussed in an abstract and unrealistic manner, but musicians themselves have not taken the initiative in suggesting any workable program. The Howell Bill should serve as a starting point for some positive thinking and concerted action by musicians.

Special Meeting

The National Music Council recently called a special meeting of its forty-five member organizations, together with representatives of a number of non-member groups and individuals known to be interested in national music affairs. They were given the following digest of Congressman Charles R. Howell's Bill.

PURPOSES To establish a National Arts Commission, erect a Music Center (Opera House and Theater) in Washington, D. C., establish Federal subsidies and other forms of assistance for various forms of art, etc.

The Bill in its present form is very elaborate in its scope and provisions, so that a number of its proposals must be left for future consideration. The following points were held by the Committee which organized this meeting to be the salient ones for initial consideration by a meeting such as the present one:

1. *Membership of the Commission* Thirty-seven members are proposed, including 22 Government officials (among them the President, as Chairman *ex officio*) and 15 citizens outside the Government.

2. *Theater and Opera House* This has been changed to read MUSIC CENTER. The building to be available without charge for performances to non-profit colleges and universities and other organizations, to foreign organ-

izations, and to Federal, State, County, and Municipal authorities. The Commission is to maintain worthy standards of production, and to itself produce musical, operatic, dramatic, and ballet performances in Washington, other parts of the country, and in foreign countries.

3. *Admissions, Donations and Outside Remunerations* Admissions are to be charged. The Commission may solicit and receive outside funds, property, etc., donated to carry out its purposes, or paid in remuneration for its assistance.

4. *Assistance to Independent Activities* Financial and other assistance is to be given for professional and amateur productions of non-profit colleges, universities and other non-profit organizations, also for such production carried on by Federal, State, County and Municipal authorities. Independent fine arts work by individuals is to be encouraged.

5. *Director and Executive Committee* The Director shall be appointed by the President on recommendation by the Commission, and shall receive a salary. The Commission shall appoint an Executive Committee of 18 members, 11 of whom shall be government officials and 7 citizens outside the Government.

6. *Divisions of the Commission* The following divisions are provided for: (1) Music, (2) Drama, (3) Dance, (4) Literature, (5) Architecture, (6) Motion Pictures and Photography, (7) Radio and Television, (8) Fine Arts Personnel, (9) Painting, Sculpture, Engraving, Etc., (10) Colleges, Universities, Museums, Orchestras, Opera Companies, and other institutions and organizations. There shall be a special commission for each division.

7. *Appropriations* \$1,000,000 for the fiscal year ending June 30, 1954; not exceeding \$20,000,000 for each succeeding year.

There are other provisions in the

(Continued on page 76)

See These New Bourne Releases At the Chicago Exhibit!

for Band

NEW BAND FOLIOS!

C. Paul Herfurth's

TIME FOR FUN!

"From Bach to Schuman to Herfurth"

Sparkling new arrangements and compositions by C. Paul Herfurth for Junior Bands. Published with complete Score, Piano Accompaniment, and complete Band Instrumentation. Score, \$2.50; Piano Accompaniment, \$1.25; Parts, 60c (Request Trumpet or Clarinet Book)

Frank Erickson's

FANFARE, MARCH AND CADENCE

Suitable for Parades,
Pep Rallies and Assembly Programs.
14 Brilliant Fanfares!
14 Snappy Marches!
14 Drum Cadences!

Conductor, \$1.00 Parts, 40c
(Request Trumpet or Clarinet Book)

RECENT CONCERT BAND SELECTIONS!

APPALACHIAN SUITE—John Kinyon
BERKSHIRE HILLS (Overture)—Howard Akers
BIBLE STORIES SUITE—Donald I. Moore
DEEP RIVER SUITE—Frank Erickson
CHRIST LAY IN BONDS OF DEATH—Bach-Mairs
DAWN OF DESTINY (Band & Chorus)—Ralph Williams
FAMOUS LARGO—Haydn-E. Harris
INCANTATION—George T. Jones
INTRODUCTION AND TANGO—Otto Helbig
IRISH FOLK SONG SUITE—Frank Erickson
LEGENDARY AIR—Frank Erickson
MAJOR DOMO (Overture)—Homer Anderson
MYSTIC CAVERN (Overture)—Carl Frangkiser
NORWEGIAN FOLK SONG SUITE—Frank Erickson
OVERTURE IN CLASSICAL STYLE—Charles Carter
FRIENDS OF OLD (Concert March)—Acton Ostling
PERSIAN CARNIVAL—Cliff Barnes
HIGH BARBARY—Leroy Jackson
SHORT PIECE—Otto Helbig
TWO MARCHES FOR BAND—Frank Erickson
(Bach and Beethoven)
BLACK CANYON OF THE GUNNISON—Frank Erickson
SHORT'NIN BREAD—Charles Hathaway

for Orchestra

NEW ORCHESTRA FOLIO!

NEW for the Young Orchestra Player

THE MORE THE MERRIER

Easy Arrangements and Compositions
by Robert Bennett Brown

Little Mikado Overture—Thumb-kins—Prelude & March
from Carmen—Skater's Waltz—Xmas Carols—A COMPLETE CONDUCTOR'S SCORE—A PIANO ACCOMPANIMENT. These are happy arrangements that appeal to all. Parts, 75c; Piano, \$1.50 Score, \$2.75

RECENT ORCHESTRA RELEASES!

AIR FOR FLUTE AND STRINGS—Alec Wilder
AIR FOR OBOE AND STRINGS—Alec Wilder
FAMOUS LARGO—Haydn-Harris
FESTIVAL SONG OF PRAISE—Mendelssohn-Harris-Wilson
(Chorus & orchestra)
GAVOTTO STACCATO—Maurice Whitney
LITTLE SUITE FOR ORCHESTRA—Frank Erickson
SLOW DANCE (Woodwinds & Strings)—Alec Wilder
THEME AND VARIATIONS (Woodwinds & Strings)—Alec Wilder
WHEN YOU WISH UPON A STAR—Arr. Merle Isaac
(Chorus & orchestra)

New Music Fundamentals Work Book

LEARNING BY DOING

Book I
by

Hal Bergen and Nick Sabia

MUSIC FUNDAMENTALS MADE EASY!

A self-teacher and workbook
employing the most recent
educational methods.
\$1.00

(Book II in preparation)
Write For Free Sample Book I.

BOURNE, INC., 136 W. 52nd St., New York 19, N. Y.

"Them Days Is Gone Forever"

NORMAN SHAVIN

IN the 1920's Mrs. Elsie Weber would look up from her piano and see flouncing skirts and flashing legs—the carefree hallmarks of burlesque. Today when she peers over her piano, she is more likely to see the angelic faces of well-scrubbed choir boys.

Such has been the variety in the musical life of this Louisville, Ky., woman, now 60, who claims to be the only woman alive who conducted theater pit orchestras south of the Mason-Dixon Line during the heyday of the silent films.

Reflecting on her twenty-five years in a now-extinct profession, Mrs. Weber, a lively lady with a phenomenal memory, fairly bursts with recollections. She was a familiar figure in many now-defunct theaters here, grinding out the gay-to-sad tunes that matched the moods on the silent screens and in the burlesque theaters.

For twenty years, since the early 30's, she has been piano accompanist at four churches, and is still active in one. She serves also as pianist for a dance studio.

At fifteen she started her career as a theater-pit pianist, later becoming pianist for one of the first radio stations in Louisville (WLAP) and serving also as orchestra conductor of ensembles in theaters and hotels and at luncheon clubs.

Her first pit job, obtained while she was still a high school student, was supposedly for two weeks. It stretched into a quarter of a century.

Norman Shavin is music editor of the *Louisville Times*. His articles appear frequently in **MUSIC JOURNAL**.

"But there were few good years when we worked with vaudeville forty-eight out of fifty-two weeks," she recalls. "Those years, however,

have given me some of my happiest memories to treasure in later years. I never had an argument with an

(Continued on page 74)

Mrs. Elsie Weber

Thematic Music  **Cue Sheet**

(L. J. MINTZ, MUSIC)
JULY 20, 1937

"THE TEN COMMANDMENTS"
Produced by
CECIL B. DeMILLE
with

THEODORE ROBERTS
RICHARD DIX
ROD LA ROCQUE
CHARLES DE WILHELMIS
SCOTT BRIDGES

LEATRICE JOY
NITA NALDI
ESTELLE TAYLOR
JULIA FAYE
EDythe CHAPMAN
AGNES AYRES

Orchestra
by Jesse L. Lasky
Hord



1 AT SCREENING 1 Min.

2 (Title) AND 1 Min.

3 (Title) MIRIAM 1 Min.

4 (Tr.) KNEEL TO 1 Min.

5 (Action) RAMESES RA
AGAIN 1 Min.

6 (Action) NOTE
MIRIAM BEG 1 Min.

7 (Title) AND GO 1 Min.

8 (Title) MIGHTY PHAROAH 1 Min.

Sakuntala Overture (Goldmark)

Copy Right by Carl Fischer



THE SACRED HARP

KATHRYN WINDHAM

STATUES of war heroes, usually of the War Between the States era, are almost as inevitable on Alabama courthouse lawns as the discolored spittoons inside the courtrooms. But the courthouse lawn at Double Springs, up in Winston County, has a different kind of monument, a granite stone dedicated to the memory of two singing brothers.

The brothers were Seaborn M. Denson (1854-1936) and Thomas J. Denson (1863-1935), who devoted their lives to teaching and composing American folk music.

The folk music of the Denson brothers is not to be confused with the so-called folk songs heard on radio hillbilly programs, the kind usually associated with the late Hank Williams. The music the Densons loved was a collection of religious songs contained in a thick, oblong book entitled *The Sacred Harp*. For one hundred years this hymnal was the favorite songbook of the rural South.

Reprinted, with permission, from the Birmingham, Alabama, NEWS.

But changing times have brought changing tastes, and the staid, precise songs in *The Sacred Harp* have been shoved aside in popularity by the livelier, more rhythmical "gospel songs" heard so often today.

As recently as ten or twelve years ago, the Sacred Harp singers composed the largest musical organization in the world. They held annual conventions in hundreds of Southern towns, had their own collection of music, conducted their own singing schools, and clung to an old English system of musical notation that has died out everywhere except within their ranks.

To make it easier for the singers to learn sight reading, an absolute necessity in Sacred Harp singing, the notes in the hymnal are printed in four different shapes each of which has a name: There is the triangular "fa," the oblong "sol," the square "la" and the diamond "mi." These singers scorn the European do-re-mi system other musicians use.

During the summer months, notices used to appear often in Ala-

bama weeklies saying something like:

"There will be a Sacred Harp singing at Bethel Church on the third Sunday. Come and bring your books." Such notices are becoming more and more rare.

These Sacred Harp singings have changed little since their beginnings, carrying on customs found in no other musical group.

There is no instrumental accompaniment. The leader, standing in the center of the hollow square, sets the pitch as well as the tempo by humming the opening note for each harmonic part. He announces the number of the song, then calls: "Notes!"

He sounds the pitch, gives the down beat with his right hand, and each section begins singing the names of the notes written for it. Thus the trebles may be singing, "Fa-la-sol-fa-mi," while the altos sing, "Sol-fa-sol-fa-sol," the tenors give out with, "Fa-fa-mi-la-sol," and the basses join in with, "Fa-fa-sol-la-sol."

There's nothing melodic about this old singing school custom, but it makes for perfection in the finished product.

After the notes have been sung through to the leader's satisfaction, he calls, "Words!"

On the down beat, the singers begin the words, singing all the written stanzas of the song.

Such were the Sacred Harp singings which the Denson brothers encouraged, promoted and loved and which still survive in parts of Alabama.

It has been predicted that this type of singing will disappear entirely within the next decade, a victim of its failure to keep abreast with modern musical tastes. Perhaps the day will come when younger citizens reading the inscription on the Denson monument at Double Springs will turn to ask, "What is Sacred Harp music?" ▲▲▲



Above: The leader explains how the song is to be sung by the group, rehearsing the notes first.

A young Sacred Harp singer joins in enthusiastically with her parents and grandparents.

Photos by Thomas F. Hill



Below: Hands beat time and faces light up with interest as the singers get under way.



EDITOR'S NOTE:

Recently a number of professional musicians were gathered together talking shop when someone made a casual reference to "shaped notes." Surprisingly enough, only one member of the group actually knew what they were. He was a singer who had frequently toured through the Southern states and encountered them at various religious songfests. Digging down in his files he produced an 1844 edition of *The Sacred Harp* as edited by Lowell and Timothy B. Mason, with a very concise and complete set of introductory rules for acquiring the art of reading music.

The widespread teaching of music reading in the public schools has diminished the use of shaped notes, although a number of gospel songs are still printed in this style. Anyone who can read standard music printing can also read shaped notes, since the values and pitches are indicated in the same manner. The story by Kathryn Windham appeared recently in the *Birmingham News*, and is an interesting account of one community which still uses this early form of notation in its religious song festivals.

New Music Horizons



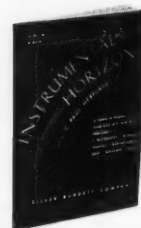
Accompaniments and Interpretation book for the teacher. One book for each grade, 2-6.



Teacher's book for grade 1.



A music readiness book for grade 1.



Selections from New Music Horizons simply scored for 12 instruments.



Kindergarten and nursery school book, with accompanying recordings.



4 records for each grade, 1-6. (Voice with instrumental ensemble.)



A pupil's book for each grade, 2-6.



2 books for junior high school with teaching aids included.



4 records for each of the junior high school books.

*From the bright-eyed beginnings
of the child's musical experience
through the magical teen-age years —
the best in school music always means*

SILVER BURDETT COMPANY
45 East Seventeenth Street, New York 3, New York

a music journal report

Successful Music Careers

If our young, future music educators could have such a check-list (as the Stanford-MUSIC JOURNAL Vocational Interest Research Test for Music) before they go too far in their training preparation, it might give them a great deal of confidence or might screen out some who might otherwise find the going too rough as they near the end of their training. This would seem to be a much-needed service. RALPH E. RUSH

WE quote Ralph Rush's statement for several reasons, one of which is the fact that we are, quite understandably, proud of it. Among the others is our firm conviction that no publication in the field of music can justify its existence—or continue to exist—unless it accepts as part of its basic policy a serious responsibility to its readers. MUSIC JOURNAL has chosen to do it the hard way—with continued research in those areas of music education where such studies have seldom, if ever, been made.

Two such studies have been completed and have, to our knowledge, taken their place among the useful tools of the profession. The first is a penetrative national survey of music attitudes of American teen-age youngsters. We have reported in detail and by age groups, their attitudes toward every phase of music life, from relationship in the family to professional aspirations: attitudes toward teachers, schools, school-mates, and kinds of music; attitudes toward listening, learning, and participating; reasons for discontinuance of study, for change of instrument. Much of the material gathered was of the sort which would be almost inaccessible to school authorities or family because of its

frankness. We encouraged this frankness and respected it with anonymity.

We are told that this study was the first of its kind ever made. Certainly, if we may judge by the thousands of copies which have been requested and distributed, the many months of intensive work required to complete it were not wasted. We feel that the result was worth while, both from our standpoint as a publication and to the profession we represent.

The Music Attitudes Study completed, we set about to discover the answers to other questions which seemed to need answering. One of them was prompted by certain phases of the youth study. More than 10 per cent of the teen-agers interviewed seriously intended to make a profession of music! Since the study was completely representative of the country as a whole and included a considerable percentage of young people who were not studying music at all, the projected number of professionals who seemed to be descending on the land was astonishing. We wondered, then, about the processes by which this tremendous total would be reduced to an assimilable number. We studied the methods by which other professions and vocations separated the fit from the less fit, and the predicted success from the foredoomed failure.

Many Failures

Naturally, we found many. Music education was no exception in most of these aptitude measuring devices—perhaps even one of the leaders in the invaluable study of acquired skills and knowledge. The obvious questions began to appear. Do a splendid voice or instrumental facil-

ity and a broad knowledge of music automatically create an effective and successful concert performer? Is the reservation of the unsuccessful performer the belief that "I can always teach"? Does a great understanding of the facts of music always produce a great teacher? Almost 60 per cent of reported reasons for teacher-dislike in our Attitudes Study were personal—severity, apparent disinterest, discouragement. Could these unhappy knuckle-rappers have been spared the frustrating hours of childish Czerny which they seem so heartily to dislike by some method unrelated to knowledge and accomplishment?

We came across those who thought so. We found them among lawyers, physicians, writers, engineers and—quite routinely—teachers of subjects other than music. It seems that at least forty of the recognized vocations, from office worker to minister, from farmer to laboratory technician had for many years used and relied upon a test which had nothing whatever to do with acquired skills or knowledge, yet which had, over the years, separated an amazing proportion of the winners from the losers.

It was developed at Stanford University by Dr. Edward K. Strong, Jr., whose work in the field of education through his Department of Psychology is familiar to most educators. Dr. Strong reasoned—and has long since proved the soundness of his premise—that, regardless of his fitness for the technical performance of his profession, an individual must also be suited by nature to the life and the human associations into which he proposes to go.

(Continued on page 73)

Now... COMPARE EDGWARE!

At no increase in price, the world's most popular grenadilla wood clarinet is now available with *power forged* nickel silver keys. Double locked posts and automatic bridge key are some of these other advancements that make it a clarinet of even finer professional calibre! For a full, responsive tone of true woodwind quality, and an action that's "out of this world," try this new Edgware. *Compare Edgware.* Compare it to any clarinet that sells for as much as \$200.00. Send for complete particulars—and name of your nearest, authorized dealer.



Edgware clarinets are distributed through dealers by C. Bruno & Son, Inc., 460 West 34th St., New York 1, N. Y., and 1100 Broadway, San Antonio, Texas. In Canada: Boosey & Hawkes, Ltd., Toronto.



Grenadilla wood,
complete with case.

\$129.⁵⁰

Grenadilla wood; ebonite
bell,

\$119.⁵⁰ with case.

Ebonite,

\$109.⁵⁰ with case.

Singing City

TED DI RENZO



ON the evening of January 5, 1954, twenty-five choral directors from every section of Philadelphia and nearby communities converged on Fellowship House, a four-story building located at 1431 Brown street in Philadelphia. Inside Fellowship House, hundreds of Americans of many racial and religious backgrounds meet weekly to try to discover how to solve the world's number one problem, How can the people of the world get along together? Wonderful things are constantly happening as a result of the sixty-three continuing Fellowship projects designed to reach children, young people, and adults with practical suggestions and techniques for brotherly living, understanding, and the sharing of good will.

One of the most appealing of these projects is the eighty-voice Fellowship House Choir—core of Singing City. Temple University and Settlement Music School have joined Fellowship House as sponsors of Singing City, which brings together hundreds of Philadelphians and their neighbors to sing the songs of democracy, trains choral conductors to lead such groups, and urges composers to write music that will make democracy a song in the heart as well as a word on the lips.

Ted Di Renzo is Chief of Public Relations for the Signal Corps Supply Agency in Philadelphia and director of its Glee Club which participated in last year's Singing City concert.

Even more varied than the racial and religious groups within choirs are the positions and walks of life represented by their membership. Physicians, lawyers, domestics, teachers, laborers, writers, housewives, students, office workers, and industrial employees get together to sing, and to work to build a community in which prejudice and discrimination give away to opportunity and equal rights for all.

Elaine Brown, director and founder of Singing City, maintains that fears, misunderstandings, prejudices, and tensions which divide us one from another often vanish when we lose ourselves in song. Since 1948, when the project was launched, she has often said, "The Singing City idea will move across the years, making strangers friends, making democracy strong, welding people together and inspiring them to work for common good instead of individual gain."

Many Groups

Friendly greetings were exchanged as the small groups of choral conductors representing foreign-language groups, churches, synagogues, schools, and clubs arrived at the appointed hour on January 5. The meeting was called to order to discuss the Sixth Annual Singing City Concert, scheduled for Tuesday night, March 30, at the Academy of Music in Philadelphia. For most of the conductors who had participated

in previous concerts, the road ahead was rather clear. They knew from experience that beyond the hard work of separate weekly rehearsals and the series of combined rehearsals, there awaited a thrilling emotional experience as the choir of 800 voices whispered, shouted, and thundered the eloquent choral statements of life, faith, democracy, and brotherhood.

In addition to the annual concerts, the choirs are invited to participate in monthly community worship services, which are interfaith as well as interracial, and often are all music. These services bring together a wide variety and interesting combination of people. When they sing together they are sharing a universal language more important than lectures and sermons.

One choir member who is now studying to be a priest said, "One of my most satisfying experiences this past year was the performing of the Ernest Bloch *Sacred Service* at a synagogue. Two rabbis explained the meaning of the service, and now my appreciation of Jewish music as well as my understanding of the heritage out of which our church music developed is much greater."

Another Singing City choir member, on tour in Europe during the past year, remembered a professor at Heidelberg University in Mannheim, Germany, who said, "Your notes have meant more to us than

(Continued on page 58)

JUILLIARD SCHOOL OF MUSIC

William Schuman, *President*

Mark Schubart, *Dean*

ENTRANCE EXAMINATIONS

For the Academic Year 1954-1955

Spring: May 31 through June 2

Fall: September 15 through September 20

CLOSING DATES FOR APPLICATIONS:

May 1, 1954 for examinations in May-June

July 1, 1954 for examinations in September

For full details, please request catalog

Juilliard School of Music

120 Claremont Avenue, New York 27, New York



G. Ricordi & Co.

CHORAL MUSIC FOR SCHOOLS

NEGRO SPIRITUALS

Arranged by
EDWARD BOATNER

ANGEL ROLLED THE STONE AWAY, The	(S.A.T.B.)	.25
CITY CALLED HEAVEN	"	.20
CRUCIFIXION	"	.20
DON'T FEEL NO WAYS TIRED	"	.20
GIVE ME JESUS	"	.20
LET US BREAK BREAD TOGETHER	"	.20
LORD, I CAN'T STAY AWAY	"	.20
RIDE ON KING JESUS	"	.20
SINNER, DON'T LET THIS HARVEST PASS	"	.20
SOON I WILL BE DONE	"	.25
WERE YOU THERE	"	.20
WHAT A SHAME!	"	.20
YOU HEAR THE LAMBS A-CRYING	"	.20
WHEN I GET HOME	"	.25
WHO IS THAT YONDER?	"	.25

NEAPOLITAN SONGS

Arranged by
JERRY SEARS

AUTUMN WINDS (Fenesta che lucive)—Anonymous	(S.A.T.B.)	.20
COME BACK TO SORRENTO—E. DeCurtis	"	.20
FUNIGULI, FUNIGULA—L. Denza	"	.20
LIPS SO SWEET AND TENDER ('A Vucchella)—F. P. Tosti	(S.S.A.)	.25
MARECHIARE—F. Paolo Tosti	(S.A.T.B.)	.25
PORT O' DREAMS (Core'ngrato)—S. Cardillo	"	.20
SANTA LUCIA	"	.20
YOU'RE EV'RY LOVE SONG (La Mia Canzone)—F. P. Tosti	"	.25

The HARRY R. WILSON *Choral Series*

APRIL IS IN HER LOVELY FACE—Thomas Morley-Wilson	(S.A.T.B.)	.20
CHILDREN OF GOD, The (Christmas Carol)	"	.20
FINGER OF GOD, The	"	.20
GLORY TO GOD, Anthem—J. S. Bach-Wilson	"	.25
GLORY TO GOD, Anthem—J. S. Bach-Wilson	(S.S.A.)	.25
GLORY TO GOD, Anthem—J. S. Bach-Wilson	(T.T.B.B.)	.25
HOW LOVELY IS THY DWELLING PLACE— J. Brahms-Wilson	(S.A.T.B.)	.25
HOW SWEET THE MOONLIGHT SLEEPS	"	.25
IF WITH ALL YOUR HEARTS	"	.20
JACOB'S LADDER (Spiritual)	"	.25
JACOB'S LADDER (Spiritual)	(S.S.A.)	.25
LET US WALK IN THE LIGHT OF THE LORD— Wilson-O'Hara	(S.A.T.B.)	.25
LOVE DIVINE! ALL LOVE EXCELLING—Stainer-Wilson	(S.A.)	.20
LOVE SONG—J. Brahms-Wilson	(S.A.T.B.)	.20
NIGHT TIME	"	.20
PHANTOM OF DELIGHT, A	"	.20
TO AN ANCIENT PICTURE (Sop. or Ten. solo with humming chorus of mixed voices) H. Wolf-Wilson		.20

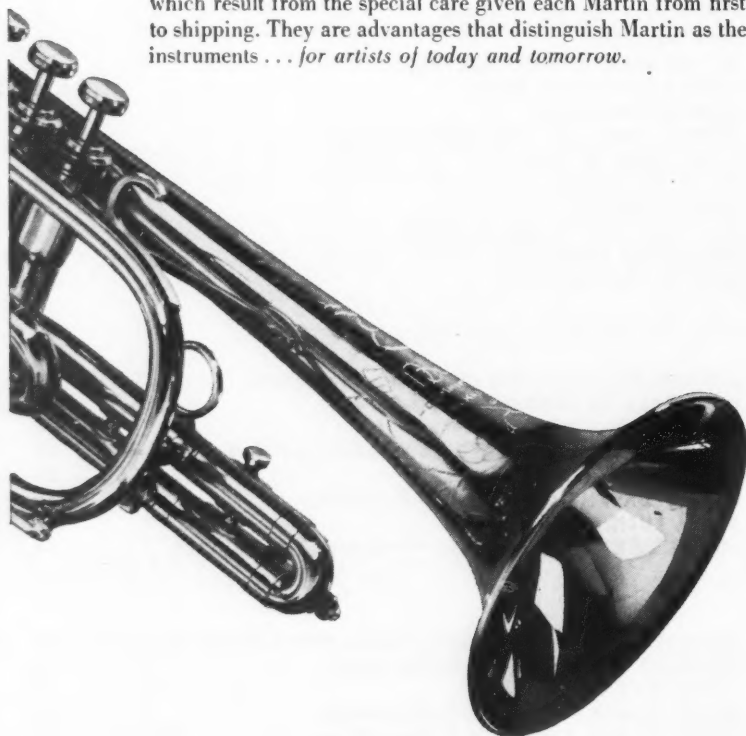
G. RICORDI & CO.

1270 SIXTH AVE., NEW YORK 20, N. Y.



three distinguished names

The "Leonard Smiths" and "James Neilsons" of the future have yet to be discovered. But whoever they are, the instruments they play will be an important factor in determining their success. That's why it is so important to choose a cornet like the Martin . . . an instrument whose every tone is perfectly defined. One that has true cornet quality throughout all registers, and is especially responsive in the high range. These are advantages which result from the special care given each Martin from first operation to shipping. They are advantages that distinguish Martin as the finest of brass instruments . . . for artists of today and tomorrow.



neilson

A fine concert soloist as well as director (Oklahoma City University), James Neilson is a perfectionist when it comes to tone quality and intonation. His personal instrument is the *Committee Model* Martin.



smith

Recognized as "America's premier cornet soloist," Leonard B. Smith conducts the Belle Isle Band of Detroit. He started playing his first Martin soon after he was eight years of age.

martin



the royal family of band instruments

For FREE literature and name of your nearest Martin dealer, write . . .

THE MARTIN BAND INSTRUMENT COMPANY—ELKHART, INDIANA

Does Music Mirror Emotion?

ALEXANDER CAPURSO

MUSIC JOURNAL asked Dr. Alexander Capurso of the Music Research Foundation, the pioneer organization in this field, to prepare an informal, non-technical discussion of his recent study carried on under a grant from the Foundation. Now Director of the School of Music, Syracuse University, Dr. Capurso has pursued graduate study and research in music education and experimental psychology in addition to a traditional type of training in music. Before coming to Syracuse he served as Assistant Director of the Carnegie Community Music Research Project and later as head of the music department at the University of Kentucky. He has been on the summer faculties of Kansas University, the Ohio State University, and the University of Wisconsin, teaching graduate courses such as Music in Society and the Influence of Music on Human Behavior, and directing graduate research projects. Author of a series of articles on the psychological and sociological functions of music, Dr. Capurso has been conducting experiments and investigations in the psychology of music since 1933. The results of several of his investigations have been published in psychological journals. A report of his recent major project, conducted under the auspices of the non-profit Music Research Foundation, Inc., may be found in the book, *Music and Your Emotions*, Liveright Publishing Corp., 1952.

Dr. Capurso's paper, "Testing Emotional Responses to Music," presented before the MTNA annual convention in Cincinnati, is the general subject of the following discussion with Dr. Joseph Downing, Principal Clinical Psychiatrist, Social Research Unit, New York State Mental Health Commission.

Dr. Downing, a diplomate of the

American Board of Psychiatry and Neurology and a former faculty member at Menninger Foundation School of Psychiatry, has cooperated with musicians in the treatment of emotionally disturbed patients. Like many other medical men, as well as musicians and laymen all over the country, Dr. Downing is interested in the theoretical background of music therapy. He commented, "I know it works and I want to know more about how it works."

In the following discussion Dr. Downing raises a series of questions to which Dr. Capurso gives answers.
—Editor

Is there a predictable individual reaction to music which can be used as a logical basis for the application of music in therapy and in human behavior in general? In other words, is there a rational basis for the functional use of music?

Psychiatrists, psychologists, and music therapists are constantly indicating the need for validated lists of musical works that they may apply in the treatment of patients in their respective situations. The Music Research Foundation, Inc., realized that such a list would not only serve this practical need but might also be used as basic material for further research. For this reason the Foundation awarded me a grant for the specific purpose of investigating the possibility of compiling a list of musical selections of classified and validated emotional connotation and significance. As to the predictability of an individual's reaction to music, after testing 105 musical works we found that from 50 per cent to as high as 93 per cent of those tested indicated similar emotional responses to 61 of the selections.

Along with measuring quality of

the emotional reactions evoked by your test music, did you measure the degree of intensity of response as well?

Yes, along with the quality of emotional response which the subject might associate with a certain work, he also indicated the strength of his response. To measure this a five-point scale was devised. We found that if the subject responded at all, it tended to be on the strong or upper half of the scale.

Through your investigations a list was made available to provide workers with a scientifically validated guide to musical selections associated with desired emotional responses. Would such a guide be of practical value in a planned treatment program?

We know that musical therapists have an immediate practical problem of deciding which piece of music would be suitable to the needs of the individual patient at a particular time or phase. The necessary first step, therefore, was to construct a list of musical selections which would evoke characteristic emotional responses.

How did you arrive at your list of selections to be used for testing?

A group of 134 musicians, composed of college and high school teachers of music, college seniors, and graduate students, were asked to submit lists of selections which conveyed to them, individually, highly personalized and strongly identifiable mood associations. From over 1200 titles submitted, 105 were chosen as test material for groups of non-musicians. More than 1000 persons, representing a cross section of students registered at the University of Kentucky and at Syracuse Uni-

(Continued on page 89)

AMERICAN OPERAS

ALL over America opera is gaining new audiences. Of course there are many traditional performances of *Carmen*, *La Traviata*, *La Boheme*, and *Tannhauser*, but in a surprising number of communities new operas, American operas, are receiving their premieres, and what is even more important, repeat performances. Colleges and universities are exercising considerable influence in this new opera movement. Free from the heavy drain of expenses and salaries that makes any professional theater production of a new work a drastic gamble, the

schools are taking advantage of their unique position to adequately rehearse and stage new productions at a minimum cost.

Thus, in commissioning and producing new operas, the universities and colleges are providing a testing ground for the American composer. In a sympathetic atmosphere, free from commercial pressure, he can see his opera take form, and if necessary, can make any dramatic or musical changes to improve it. This is real pioneering in the field of music, and the results are already being felt in the professional music world.

(The photographs and captions reprinted with permission from Pan Pipes.)



Two scenes from *The Secret Life of Walter Mitty* by Charles Hamm, winning work in Ohio University's Opera Workshop Contest. Premier performance, July 30, 1953.



The Mighty Casey is a baseball opera by William Schuman and was premiered on May 4, 1953 by the Hartt Opera Guild in Hartford, Connecticut.



The Jumping Frog by Lukas Foss. This staging is by the Denver University Summer Theatre, July 22, 24, 1953. It is one of the many operas by American composers being staged in music schools and liberal arts colleges throughout the country.





Babar the Elephant by the late Nicolai T. Berezowsky. The work was premiered in New York City on February 21, 1953 by the Little Orchestra Society at Hunter College.



The Snow Queen by Kenneth Gaburo. Premiere performance of this three-act opera was given at Lake Charles Little Theater, Lake Charles, Louisiana, May 5-12, 1952. Picture shows the Narrators, Act Two, Scene Two. The work is scored for two pianos and percussion, or for small orchestra.



Above:—*Captain Lovelock*, a one-act chamber opera by John Duke, is based on a play by the eighteenth century Danish writer Holberg. It received its premiere in August of 1953 by the Seagle Colony Opera Guild at Hudson Falls, New York. The opera has a cast of five, all women, and the accompaniment is scored for one piano.

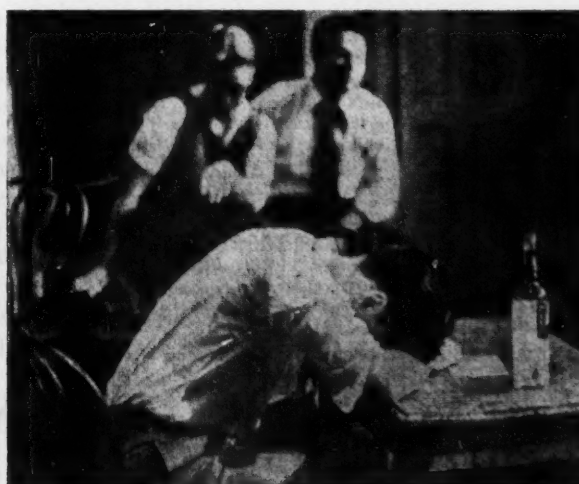
The Lowland Sea by Alex Wilder. This work has had many stagings during the past two years. The picture here is from the Ithaca College production. The opera's libretto is by Arnold Sundgaard.



Below:—*The Devil and Daniel Webster* by Douglas Moore. This work had a six-weeks' run last summer at Sturbridge, Massachusetts with attendance ranging from three hundred per night the first week to a thousand for the final performance and a record attendance of nearly two thousand persons on "Southbridge Day," August 25. *New York Times* photo.



Below:—*Sweeney Antagonistes* by Richard Winslow. A setting of the T. S. Eliot work, this opera was given its first New York performance by the Opera Workshop of Columbia University on May 20, 1953. The picture was taken by Guy Gillette.



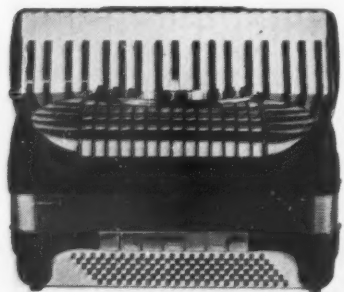


NEW TONE COLOR FOR THE
*Philadelphia
Orchestra*

Candid camera shot of Arcari rehearsing with Philadelphia Orchestra for concerts given on January 11th and 12th.

EXCELSIOR ACCORDIONIST MAKES HISTORY IN DEBUT AS INSTRUMENTALIST WITH MAJOR SYMPHONY ORCHESTRA

HEAR ANDY ARCARI IN PERSON!
Hailed by critics as one of the most accomplished and most versatile of artist accordionists, Andy Arcari may be heard this season in concert appearances in eastern cities.



It's no longer considered "unusual" for an eminent accordionist, such as Andy Arcari, to appear as guest soloist with a major symphony orchestra. Arcari, himself, has done so on several occasions.

But — for an accordionist to sit-in with the other instrumentalists of the orchestra, contributing a variety of new tonal colors to the rendition, is big news indeed!

This latest milestone in the progress of the accordion is truly a credit to the

performer, to the conductor, and to the composer. We of Excelsior are happy to have played a part in the development of the instrument itself... an accordion of such unusual tone and versatility, it has inspired the artist to greater accomplishments in the music world.

The accordion used by Andy Arcari is the 3rd dimensional *Symphony Grand*, finest of the new Excelsiors. For descriptive catalog, write Excelsior Accordions, Inc., 333 Sixth Ave., New York 14, N.Y.

EXCELSIOR *Symphony Grand* **ACCORDION**

\$1700 with case

ALBUM OF STARS

WHY NOT ENGAGE AN
Accordionist
FOR YOUR NEXT CONCERT?

ALBUM OF STARS

SEND TODAY FOR YOUR COPY

◀ You may remember when this advertisement first appeared—about two years ago. Since then, Excelsior accordionist, Andy Arcari has been invited to perform as guest artist with a number of famous orchestras.

"Success nothing short of sensational"

Typical of reviews that have been published, here's what the Courier-Journal had to say following a Pop Concert of the Louisville Orchestra: "A sellout audience attended . . . An overwhelming majority of the crowd belonged to the teen-age set, and a noisier, more enthusiastic bunch of kids has seldom rocked a Louisville concert hall . . . After intermis-

sion, Andy Arcari took over front stage center . . . His success with the audience was nothing short of sensational."

New book pictures outstanding accordionists

A surprisingly large number of accordionists today are highly proficient in their interpretations of the classics. Some are likely within striking distance of your home town—and available on short notice. Want to know who they are? Then send for this book, "Album of Stars." It pictures more than 100 top-ranking Excelsior artists throughout America. Send 25c (to cover handling and mailing costs) to Excelsior Accordions, Inc., 333 Sixth Ave., New York 14, New York.

9 out of 10 foremost accordionists play

EXCELSIOR

New Material JUST RIGHT FOR ELEMENTARY SCHOOL JUNIOR HIGH SCHOOL

CHORAL

"TUNES FOR TEENS"—*Rufus Wheeler and Elie Siegmeister*

A collection of three-part songs for girls' and boys' voices

The combined talents of Mr. Wheeler and Mr. Siegmeister have resulted in a book of thirty-five songs which are ideal for the Junior High School music program. The music is drawn from the rich storehouse of American folk music, effectively arranged within the practical limit of voices of junior high school age. Chord symbols are provided for improvised accompaniment on guitar, banjo, harmonica, autoharp or any instrument available for this purpose. \$1.00

"SACRED SONGS"—*Margaret Jones Hoffman*

A collection for the Junior Choir

This collection contains easily sung arrangements of sacred songs, in unison or two-parts, for junior choirs. Included are traditional carols and hymns as well as selected sacred songs of Brahms, Schubert, Thomas Tallis and Max Helfman. An additional group of responses and amens makes this an invaluable collection for the junior choir director. \$.85

"AMERICAN FOLK SONG CHORAL SERIES"

A significant new series of vocal Americana

Covering the complete field of American folk songs, this series will be welcomed by school and amateur groups in search of choral music within their capacity to perform, and which will invigorate their programs. In addition to Mr. Siegmeister, contributors will include Douglas Moore, Paul Creston, Philip James, Normand Lockwood and others. \$.20 to \$30 ea.

PIANO

"FOLK-WAYS" U.S.A.—*Elie Siegmeister*

(Volume 1)

This book for the piano is the first of five volumes of "American songs, scenes and sketches" by Mr. Siegmeister—music that stems from the people and has established itself as a part of our folk culture. Volume 1 is for the beginning student, the series being progressive in difficulty so that it will eventually cover all phases of piano study. \$1.00

ORCHESTRA

"PRESSER'S YOUTH FOLIO"—*Lorrain E. Watters*

For the Junior or Senior High School Orchestra

Drawing on his experience with young players in the schools, Mr. Watters has brought together under one cover material well within the capabilities of the junior and senior high school orchestra. In addition to medleys of American folk songs, and excerpts from the standard repertoire, such as "Die Fledermaus," "Unfinished Symphony" and others, two interesting original compositions are included. Of considerable aid to orchestras of limited instrumentation is the cross-cueing of parts throughout.

Parts \$.75 each Piano conductor score \$1.50

Write Today For Your Copies-on-Approval

— and — Don't forget, we have a date!

Place: Conrad-Hilton, Chicago. **Time:** March 26-31

Event: Presser Exhibit at M.E.N.C. Convention

SEE YOU THERE!

● **THEODORE PRESSER COMPANY, BRYN MAWR, PENNSYLVANIA**

RIGHT DRESS



ARTHUR HENDERSON

SMARTLY uniformed bands on a football field, in formal concert, or in parade are as much a part of the American scene as the hot dog and baseball game, and they are becoming more numerous every year. Growing right along with the number of bands is the band uniform business, which today is classified as a ten million dollar industry. By far the largest cash contributor to this industry is the school band, both high school and college. As the academic year gets under way, band uniform orders begin rolling in and increase in numbers until the peak season is reached, just a few weeks prior to the spring concert season throughout the country.

The leading half dozen uniform companies handle orders for uniforms in one or a combination of several ways: by individual salesmen who travel from school to school in a given territory; by mail order; or by contract through a local department store which acts as agent for the company. Some uniform firms give special rates when orders are placed in the spring for an early fall delivery as this means the factory can keep a more even flow of production through the summer months and avoid drastic seasonal ups and downs in employment. One large uniform manufacturer says that as a result of this system his firm is able to employ from 125 to 175 workers for at

least forty-five weeks out of the year, an exceptionally good record in the garment industry.

Unlike the highly mechanized automobile industry, for example, clothing manufacture is still largely a matter of hand work. After style and material are selected, a sample uniform is made up and sent for approval, individual measurements are taken, and the whole order is sent in to the factory, where it requires about six weeks to complete the average school band outfit.

Walk through the cutting room of a large uniform factory and you will notice many racks of heavy paper patterns in various sizes, waiting to be cut in the bright colored wools, cottons, and mixed fabrics stacked high in bolts on the shelves. As yet, the new synthetic fabrics such as nylon, orlon, and dacron aren't being used much for uniforms. "The synthetics don't work out too well," explained Mr. Ernest Ostwald, well-known uniform manufacturing executive, "because we haven't solved the problem of dyeing synthetic yarns and blended fabrics satisfactorily. Wool is still the finest material for making uniforms because it takes the dye best."

Colors Matched

Matching different dyelots in fabrics is always a headache, Mr. Ostwald went on to explain. For that reason, each set of uniforms is cut out of cloth which was dyed at the same time if possible and the material is carefully checked under an

infra-ray lamp to assure completely matched colors. Uniform manufacturers agree that replacements of worn-out uniforms several years after an original purchase pose difficulties, since the textile manufacturer may have changed his dye compounds, so that a variation in shade between the old and new color occurs. During that time the original uniforms may also have changed color somewhat through exposure to sun, rain, cleaning fluids, and so forth. All variables considered, it is surprising that manufacturers can come as close as they do to matching colors over a period of years.

If you follow your order through the uniform factory, you will find that each individual piece for each uniform is marked with an identifying order number. Electrically powered cutters follow the intricate patterns exactly, and there is little fabric wasted. Indeed, knowing how to lay out and cut a pattern economically from a length of cloth is a fine art in the garment industry, and such a skilled cutter can save his firm thousands of dollars in a relatively short period of time.

After the uniform is cut out it is turned over to individual operators who do the sewing on high-powered machines. Many of these machines are capable of sewing five thousand stitches a minute, and there are also special devices to speed up the whole sewing process. One machine may stitch braid and seams at the same time or run several rows of

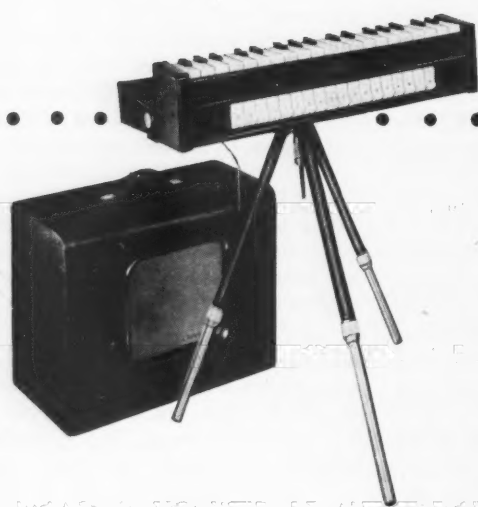
(Continued on page 72)

Arthur Henderson is a free-lance writer living in New York City. His articles frequently appear in MUSIC JOURNAL.



Clavioline*

The Magic of Music
in One Easy-to-play
Electronic
Instrument!



Perfect instrumental reproduction with just the flick of a finger — and more than *thirty* different musical instruments can be played on the CLAVIOLINE. This amazing electronic development is bringing new wonders of music to professional and amateur musicians alike. Entertainers, educators and music lovers everywhere find the "magic of music" in the CLAVIOLINE, the most astounding and versatile instrument you've ever heard!

A PRODUCT OF ELECTRONICS DIVISION OF GIBSON, INC.

CHICAGO MUSICAL INSTRUMENT CO.
30 East Adams Street, Chicago 3, Ill.

Trade Mark of Gibson, Inc.

SAY SOMETHING WHEN YOU SING

DON CRAIG

WHEN Ollie, the irrepressible dragon of TV's *Kukla, Fran, and Ollie*, pauses in a conversation, cocks his head to one side and inquires, "Am I getting through to you?" he is actually voicing a universal concern of all who use the medium of speech publicly or privately.

But even more aptly do his words express what should be the concern of those who are occupied with the medium of music. For it is the business of music to communicate, and if a performing unit such as a chorus does not accomplish this, it fails to fulfill its primary obligation to composer, poet, audience, and indeed to itself. Hence the basic questions: Are you getting through? Are you saying something?

The performer in popular music often puts it in frankly commercial terms: Am I *selling* the song? Although the exhibitionist may sometimes seem to be concerned more with selling himself than selling the song, the question again is fundamentally: Is he communicating something—an emotion, a story, a thought—to his audience?

There is much fine singing in our schools throughout the country, but many of the groups I hear could improve in their ability to "say something." This may sound too glib and general, so let me be more specific about some of the vital elements involved in making singing truly communicative.

I

Let's consider first the "speaking" power of the music itself, without re-

Don Craig is widely known throughout the country as a conductor of choral festivals, workshops, and clinics.

gard to the words. Three vital elements are particularly important musically: tempo, rhythm, and a sense of over-all phrasing.

Discussion of the problem of selecting an expressive tempo for a given piece of music under given circumstances may seem pointless, but it is surprising how often one hears a performance which "misses" because the tempo is too fast or too slow. It is true, of course, that considerable latitude is possible; no single metronome marking can be right for any song performed by groups of different sizes and abilities and in rooms with varying acoustical properties. Location of the song on the program may rightly affect its tempo also. But a conductor must continually re-examine his tempi. He must be sure, for instance, that a slow speed which was at first employed because of the necessity for learning the notes, is not allowed to become the performance tempo. If a song is marked *largo*, he must feel at what point a graceful broadness

of tempo stops and dull dragginess begins. If the marking is *allegro*, he must sense the difference between liveliness and frantic haste, or the music will fail to carry its message.

Tempo is one thing, rhythm is quite another. In establishing the latter we are concerned with relative durations of sound and silence, varying degrees of stress, and the ebb and flow of these elements.

One of the most vital decisions affecting the communicativeness of music is the extent to which the rhythm of a song is strict or free. While there is never a completely mechanical regularity of pulse, some types of music depend for their very life on almost a relentless, inexorable steadiness of beat. This is true in general of much eighteenth-century music, as well as of songs based on dance rhythms of all periods, rhythmic spirituals, and folk songs of the "work" variety. If the song at hand falls into this category of "steady rhythm," see that it speaks in its wonderfully driving, pulsating way. If, on the contrary, it is a composition in the style of the Romantic era, and seems to call for a give-and-take, *rubato* sort of treatment, put that metronome away and, with good taste, let tempo vary, with the melody gracefully moving ahead here and holding back there.

There is no quicker way to kill the expressive quality of a song than to confuse these two basic rhythmic approaches. This is not to say that all works of the Classical period are metronomic and all of the Romantic are free, or even that a given song is necessarily one or the other from start to finish, but strictness and freedom are two different ways of "speaking" rhythmically, and each

(Continued on page 68)

Don Craig



Come On Along-
MUSIC
For the Best Band in the Land!

Main Street U. S. A.

By JOHN J. MORRISSEY

FULL BAND (including full score) 7.50 • SYMPHONIC BAND (including full score) 10.00 • FULL SCORE 2.00
CONDUCTOR (Cond.) SCORE 1.00 • EXTRA PARTS .50

Thunderbird Overture

By PHILIP J. LANG

FULL BAND (including full score) 9.00 • SYMPHONIC BAND (including full score) 11.00 • FULL SCORE 2.00
CONDUCTOR (Cond.) SCORE 1.00 • EXTRA PARTS .60

Carnival Suite

By PHILIP J. LANG

FULL BAND (including full score) 6.50 • SYMPHONIC BAND (including full score) 8.50 • FULL SCORE 2.00
CONDUCTOR (Cond.) SCORE 1.00 • EXTRA PARTS .50 • CHORUS PART (S.S.A.) .25

In Print Again

2nd Movement Larghetto **SYMPHONY IN C MINOR**

By ERNEST S. WILLIAMS

FULL BAND (including full score) 7.50 • SYMPHONIC BAND (including full score) 10.00 • FULL SCORE 2.00
CONDUCTOR (Cond.) SCORE 1.25 • EXTRA PARTS .50

Our New Encore Series

The Velvet Glove

By HAROLD SPINA

FULL BAND 3.50
CONDUCTOR (Cond.) SCORE .60
EXTRA PARTS .25

Tenderly

By JACK LAWRENCE and WALTER GROSS

Arranged by PAUL HERFURTH
FULL BAND 3.50 • CONDUCTOR (Cond.) SCORE .60
EXTRA PARTS .25

In Preparation

The Sweetheart of Sigma Chi

and 16 more!

AMERICAN SEAMAN (Overture) By Michael Edwards

KENTUCKY BABE By Buck and Geibel—Arr. by Lang

THE CATSKILLS (Overture) By Ernest S. Williams

HUNGARIAN DANCE No. 5 By Brahms-Paulson

FROM THE LAND OF THE SKY BLUE WATER

By Cadman-Yoder

COUNTRY BUMPKIN By Philip J. Lang

DIXIE RHAPSODY By Erik Leidzen

AMERICA By Ernest S. Williams

THE MINSTREL OF KASHMIRA By Cadman—Arr. by Lang

SYMPHONY IN C MINOR (Complete) By Ernest S. Williams

MARCH OF THE SLIDE TROMBONES By Scott-Lang

REVOLUTIONARY FANTASY By Ernest S. Williams

SYMPHONY IN C MINOR (First Movement)

By Ernest S. Williams

SCOTTISH RHAPSODY By Erik Leidzen

SKYLINE OVERTURE By Morrissey

WALTZ MEDLEY By Yoder

Sample Scores Upon Request

edwin h. morris & company, inc.

549 West 52nd Street • New York

Summertime Ballad Collector

HELEN LUYBEN



Samuel Bayard copies a folk tune played by an old fiddler.

FROM September to June, Samuel Bayard is a professor of English at the Pennsylvania State University. But during the summer Mr. Bayard turns ballad collector and tramps through the hills of central and southwestern Pennsylvania and West Virginia, listening to, and recording on a ten-cent music tablet, new folk tunes.

He is recognized as an outstanding authority on folk songs and fiddle tunes. He has one of the largest collections of traditional fiddle and fife tunes ever made in America. Mr. Bayard is author of a book, *Hill Country Tunes*, and of a chapter in the recently published *Pennsylvania Folk Songs and Legends*.

He will go just about anywhere for a good folk song. He takes a mail hack, walks a few miles until he finds a singing family, and then gets them started singing the old ballads. He has collected most of the songs in Greene County, which has a wide and representative folk culture.

But there's a trick to getting the old tunes out of the natives. "You start the man singing and sometimes the ballads just pour out of him,"

Mr. Bayard says. "And you don't dare stop him. You can't take down any of the words or the notes of the melody. It's amazing how one tune will call up another. On the other hand, sometimes when the folks repeat the songs for me they leave out whole sections till I remind them."

Asked whether the natives weren't sometimes hesitant about singing for him, Mr. Bayard, replied, "I just go in and explain what I want of them. I tell them I'm not trying to reform them. I ask them to sing, and soon as they see I like the ballads as well as they do, everything is fine."

His interest in folklore developed from his reading of Greek, Scandinavian, German, and Irish sagas in his father's and grandfather's libraries. He fell in love with Irish tales and songs and began to study the old Irish tongue. On a trip to Ireland in 1928 he met an old woman who sang several Irish ballads to him and he took them down, surprising himself by taking them by ear.

When he got back home Mr. Bayard sought the folklore at his own door. The first song he learned was

a native American one, "The Texas Ranger." "Boyne Water," "Barbara Allen," and "Jesse James" are just some of the folk ballads he has heard sung by natives of Greene County.

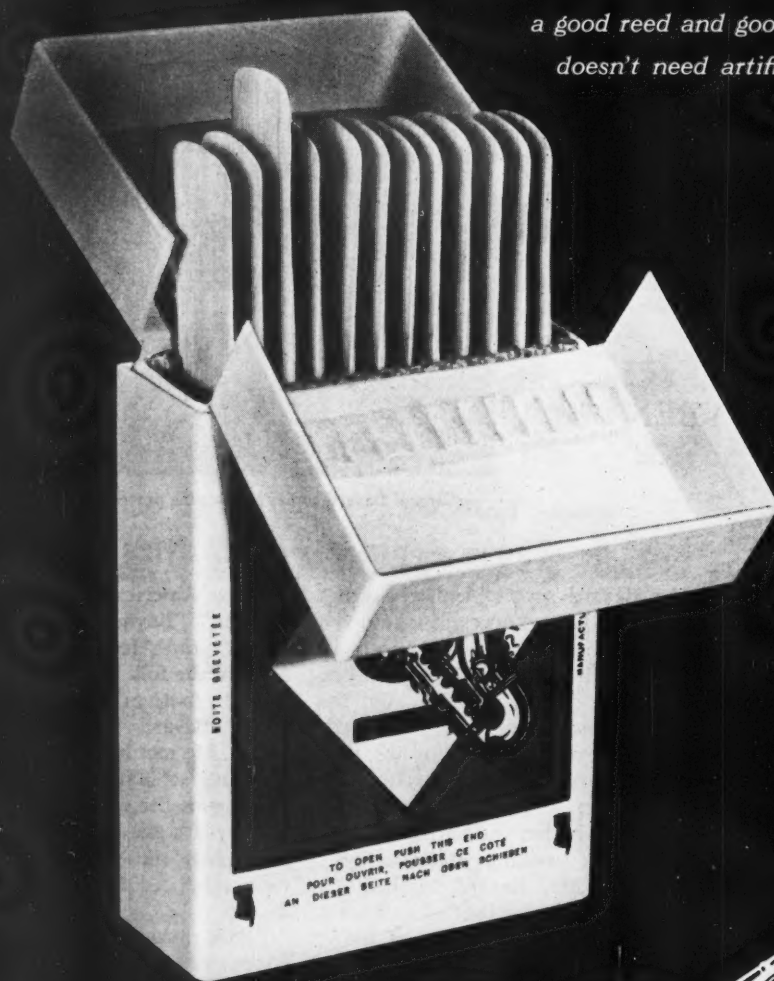
Mr. Bayard was born in Pittsburgh. He met his wife when he was studying at Harvard. Georgia Bayard strums the guitar while her husband plays his fiddle. Mr. Bayard also plays the piano and a melodeon inherited from his great-grandfather.

"Folk music is a valuable part of America's culture," Mr. Bayard says, "and it is a darn shame that nobody remembers the ballads nowadays. Folk singing is a dying art. It belongs to a temper of mind which is a thing of the past. Folk songs aren't rational and scientific, and their subject matter isn't acceptable to the modern world. People don't want the moralizing that appears in many of the songs. And they don't believe in ghosts and good and bad luck portents either. I don't believe in ghosts, but I have a sympathy for people who do. I could sit and listen all day to one of them talk—to hear the temper of his mind." ▲▲▲

The finest Reeds come from France

A good reed will never have fancy cuts or lines.

*Only good cane can make
a good reed and good reed
doesn't need artificial treatment.*



Sold by the dozen . . .



New York Address: 1595 Broadway, New York 19, N. Y.

Professional Music Fraternities: -Are They Worthwhile?

KATHLEEN DAVISON

THOSE who are acquainted with TV's Red Barber have often heard him say, "Progress is our most important product." Of course there is absolutely no proof that he considers this statement applicable to the professional music fraternities of today, but there's evidence aplenty that such a description fits them like a glove.

Even a brief glance backward over the past ten years or so is convincing. Progress *has* been made. In fact, enough so that those who claim to be in any way associated with music — creatively, artistically, educationally, commercially—would do well, I believe, to become acquainted with the accomplishments of these national women's fraternities and to ponder the effect they are bound to have on music's future here in America.

The very nature and *modus operandi* of these four organizations, Delta Omicron, Mu Phi Epsilon, Phi Beta, and Sigma Alpha Iota substantiate such a belief. They are college fraternities in the strictest sense of the phrase—Greek-letter Societies—and proud of their heritage both as fraternities and as music groups. Their collegiate units, or chapters as they are called, are at work in the music departments of 183 of the nation's finest colleges, universities, and conservatories. College members (music students working toward degrees or doing graduate study) are at present grouped in 230 chapters. Out of the total combined fraternity membership of approximately 60,000, there are many who have ad-

vanced beyond the student level and are affiliated with special groups or chapters of alumnae, having in some locales a program of work even more extensive than that found at the college level. These chapter energies for both college and alumnae are bolstered by invaluable assistance from a host of honorary and patroness members all over the nation.

Sixty thousand women aspiring to achieve to the limit of each talent, drawn together in their own particular fraternity by an obligation to the profession and the art, by an unmistakable loyalty to their alma mater, and by a pardonable pride in the accomplishments of their own group. Determined that their work will contribute to the advancement of music in America, they are *effectively organized* at both local and national levels. Guided by energetic leaders, pursuing astutely selected goals designed to combine the idealistic and the practical, the altru-

istic, and the self-attaining, these women represent a power that should never be underestimated!

When I attended a music conference not long ago, I overheard two music merchants commenting, "What gives with these music fraternity officers? They're always on the go. They have the drive of high-paid execs, but they're really only doing volunteer work. They're wound-up in both music and fraternity stuff, and they take all this so seriously!" Can you blame me for deliberately eavesdropping to learn the answer? And for being slightly dejected to hear a faint, "Yeah, I dunno"? Dejected, actually, because the answer really should have been and is such a simple one: music fraternities are worth working for.

If these four Greek-letter groups had done nothing else during all their respective forty-two, forty-six, fifty, and fifty-one years—nothing but carry out their magnificent program of scholarships—this contribution alone would be sufficient. Grants given locally by individual members and by both college and alumnae chapters provide music students with several thousands of dollars in scholarship monies annually. These boosts are important to individual student and school alike. In most instances deans and music department heads supervise placement or give counsel in planning the competitive pattern best suited to the needs of the particular locale. At a national level the scholarships from the four organizations to the various music centers, summer camps, and schools include

(Continued on page 62)

Mrs. Davison



Kathleen Davison is president of Sigma Alpha Iota, national women's professional music fraternity.

ORCHESTRA & BAND METHODS

At the top of the Class!

EASY STEPS TO THE ORCHESTRA

By Marjorie M. Keller & Maurice D. Taylor

Book One — For Strings Only

A beginning method for the basis of the orchestra — the string section. Fundamentals of bowing, fingering and reading. Individual instructions or classes in every combination of violins, violas, cellos and string basses.

PUPIL'S BOOKS — VIOLIN, VIOLA, CELLO, BASS — 75¢ EACH
TEACHER'S BOOKS — PIANO ACCOMPANIMENT & FULL SCORE — \$3.50

Book Two — Full Instrumentation

The methods used in the first volume are expanded for full orchestra. For students just past beginner's stage — ideal for practice sessions — establishing orchestra balance.

PUPIL'S BOOKS — INSTRUMENTS FOR COMPLETE ORCHESTRA — 75¢ EACH
TEACHER'S BOOKS — PIANO ACCOMPANIMENT & FULL SCORE — \$3.50

EASY STEPS TO THE BAND

by Maurice D. Taylor

25 progressive lessons of unison and harmonized material. Exercises, scales, arpeggios, fingering charts, photos of correct playing positions. Familiar melodies, duet and trio arrangements and other special arrangements for band. Any combination of instruments or individual use.

EACH BOOK — 85¢ 240 PAGE CONDUCTOR SCORE & MANUAL — \$4.50

INTERMEDIATE STEPS TO THE BAND

by Maurice D. Taylor

An ideal followup course to any beginner's method. 31 lessons — 283 studies — 57 favorite and familiar melodies. A complete study course for medium grade ensemble, any combination of instruments, or individual use. Many examples of simple and advanced rhythm pattern. Register development studies are keyed at all times to retain the instrument in a practical range.

EACH BOOK — 85¢ PIANO ACC. — \$1.50 CONDUCTOR'S BOOK — \$1.50

DRUM METHODS

Saul Goodman's

MODERN METHOD FOR TYMPANI

A complete study from fundamental exercises for tympani, Goodman progresses to Five Drum Studies. In addition to standard symphonic literature, two original tympani compositions are included in the 23 concert selections.

PRICE \$5.00

Podemski's

SNARE DRUM METHOD

Modern course in percussion studies including all standard and modern drum strokes, drum solo passages from famous concert compositions and striking exercises for double drumming. Includes complete analysis of tympani — the instrument, tuning, correct playing, rhythm and beats.

PRICE \$3.00

*Newest
Release!*

Colorful ORCHESTRAL Works by *Morton Gould* PIROUETTE

A fine orchestra impression capturing all of the beauty and enthusiasm of a whirling, rhythmic pirouette . . . bright-bouncy tempo.

ORCHESTRA - Set A \$3.50 Set B \$5.00 Set C \$6.50

CRINOLINE and LACE

A melodic and graceful musical portrait in moderate four-movement. Highlighted by colorful contrast in instrumentation.

ORCHESTRA - Set A \$3.00 Set B \$4.50 Set C \$6.00

MILLS MUSIC, INC.

• 1619 Broadway, New York 19, N. Y.

ARTHUR PRYOR:

Some Reminiscences

NOLBERT HUNT QUAYLE

IN June, 1913 I had the pleasure and thrill of meeting Arthur Pryor. The introduction took place in the bandmaster's dressing room on the old Arcade Pier in Asbury Park, N. J., on the opening day of the concert season. During that summer my parents and I enjoyed many concerts by Pryor's Band.

We also heard Arthur Pryor play trombone solos a number of times that season. By then he was no longer soloing regularly, of course, yet he still retained his beautiful tone.

Arthur Pryor was born at St. Joseph, Missouri, September 22, 1870. His father was a local bandmaster, and his two brothers, Samuel and Walter, also were well-known musicians. Sam was a drummer for many years in Arthur's band; Walter was a cornetist and trumpeter for years with the Victor Phonograph Company.

As a young boy, Arthur played a number of instruments, but the slide trombone was his favorite. By the time he was seventeen years old, he was an accomplished artist.

About the same time a traveling showman, Bert Martin, came to St. Joseph. Martin opened a vaudeville house which soon became a popular local institution. One feature of the vaudeville shows was a regular series of Amateur Nights on Fridays, with prizes offered to the winning contestants.

Several of Arthur's friends urged him to try out one week. He did, and played with such consummate

skill that he easily captured the \$10 prize that evening. The audience was so enraptured by his artistry as a slide trombonist that Mr. Martin invited him to return the following week. However, after a few weeks during which Arthur won the \$10 every time he appeared as a contestant, there was so much opposition from the other young folks that Mr. Martin was compelled to ask young Pryor to withdraw from future competition in order to permit someone else to win the prize.

By the time Arthur was twenty-two years old, he was known far and wide as "The Trombone Wizard of the Corn Belt." That same year, 1892, John Philip Sousa's newly formed concert band made its first appearance at Plainfield, N. J. Mr. Sousa had heard of the sensational young trombonist out in the "Corn Belt," and within a few weeks invited young Pryor to join his band. Arthur landed in Manhattan with 35 cents in his pocket. He slept the first night on a park bench.

Joins Sousa

The next morning at rehearsal Mr. Sousa realized that he had acquired the peer of all trombone virtuosos. Ten years later Arthur Pryor was an internationally famous trombone soloist. Years afterward Sousa made this statement, "I do not believe that there was a trombonist in the world his (Pryor's) equal while he was with me."

In the fall of 1903 Pryor's Band gave its opening concert in a New York City theatre. A few of Sousa's

former artists, including the incomparable euphonium virtuoso, Simone Mantia, joined Pryor in his new venture as a bandmaster. Mantia was appointed assistant conductor of the new band, a position which he held for nearly thirty years.

But back to that summer of 1913. Bert Brown (cornet), Charley Thetford (clarinet), John Kiburz (flute), and others appeared occasionally in solo numbers, but it was the playing of Simone Mantia which always "brought down the house." He was able to perform stunts on the double-bell instrument which the majority of trumpeters could not hope to duplicate in a lifetime of effort.

In 1913 the bandstand on the Arcade Pier was of the old sort—very high, so that the audience seated on the main floor literally had to stretch their necks to behold the musicians. I was present one afternoon when Pryor's Band played an "Informal Matinee." The members of the band were seated in circular formation in the middle of the main auditorium with the audience surrounding them. That day, for the first time, we heard the band perform Godfrey's "Green-Eyed Monster." It was a musical burlesque, laughable in the extreme, and so well done that at first we were completely fooled.

The selection opened with the full band playing some sort of a march tune. Presently Charley Thetford, the clarinet soloist, seemed to be having an argument with Mr. Pryor. We sat directly behind the band and could see every movement of the bandmaster's lips. At first he looked

(Continued on page 70)

Nolbert Hunt Quayle is a retired bandsman now living in Long Branch, New Jersey.

PLACE YOUR ORCHESTRA

PHILIP LANG

IT has been interesting to note the more pretentious musico-dramatic productions being offered in recent years by high schools and colleges. Casual revue-type presentations of former years, limited by meager stage facilities and a dearth of instrumental performers, are now being replaced by elaborate offerings of musical comedies and operettas made possible by excellent staging facilities and complete theatre orchestras. While the high school operetta is still very much in evidence, more and more institutions are availing themselves of the splendid rental libraries offering excellent recordings of musical productions, including those that have only recently vacated Broadway.

The theatre is a combination of visual and auditory elements—all of equal importance. Actors, sets, costumes, and lighting are visual; the auditory elements of spoken and sung word and instrumental music balance the scale. The orchestra, which makes the first entrance (overture) and the last exit (out-music), and is continuously visible, is frequently the least well-known, and understood, element.

I am speaking of theatre orchestras. They are separate and distinct, both in content and in function, from any similar combination of instruments. The number of players is naturally restricted by the size of the orchestra pit. The pit of the average legitimate theatre will comfortably accommodate twenty to twenty-four players. It is occasionally possible, for large productions,

Philip Lang is a New York composer and arranger for many top Broadway productions.

How are orchestras set up for the professional show? If you have never really peered into the pit, read Philip Lang's article and find out the way musicians are seated and why. The procedure outlined can easily be adapted to make your musical productions more effective.

to seat more musicians by removing the orchestra rail and utilizing the boxes or front seats. This is seldom accomplished, as most theatre managers vigorously protest such action. The placement of instruments has been established by tradition and is illustrated in the accompanying diagram.

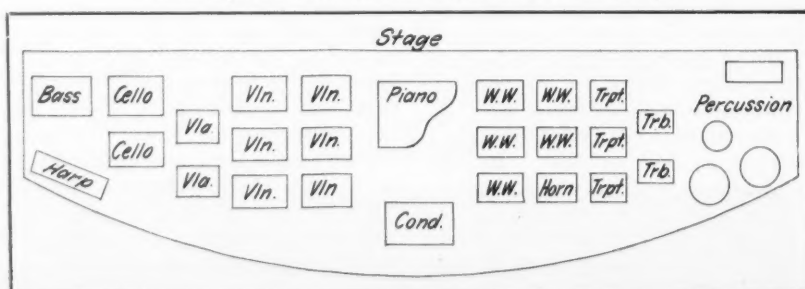
The strings are on the conductor's left so that the tone holes of the instrument face the audience. The brass and percussion are far to the right, so that the volume of their sound is diminished. Quite often the strings and reeds are placed slightly higher on platforms than the brass and percussion, to further balance these sections. The main weakness with this set-up is the placement of the rhythm instruments—piano, bass, and drums. Since they are situated in the center and at the extreme ends of the pit, it requires great vigilance on the part of the performers and conductor to maintain a unified rhythmic pulse. If the

orchestra pit is deep enough, the bass is placed next to the piano, giving the conductor a better control of tempi. Occasionally, instrumental additions and subtractions may necessitate minor changes in this basic set-up which has proved itself the most practical for sound and control.

In the theatre the orchestra is a contributing factor and largely subordinate. While it occasionally "takes the stage" with instrumental passages—the overture, entr'acte, ballet music, and scene changes, for example—the major portion of its contribution is in assisting or setting the dramatic action, and accompanying the vocalists. This, in itself, dictates the need for a small ensemble, varied in instrumental color and predominant in strings and woodwind for the utmost in volume control. The majority of theatre orchestras are prepared so that a very creditable performance can be at-

(Continued on page 67)

Standard placement of orchestra for professional musical show.



I Stopped Teaching Composition!

BY ERNST TOCH

As Told to Albert Goldberg

BEETHOVEN as a young man went to Mozart and asked for lessons. Mozart listened to him improvise and play his compositions and when he had finished Mozart said, "This man will make the world listen to him!" But although Beethoven had money to pay for lessons and Mozart was in desperate straits he refused to take him for a pupil.

He knew why. He found out sooner than I did. Beethoven then went to Albrechtsberger for lessons. Would anyone remember the name now if he had not taught Beethoven? And would Beethoven not have become Beethoven if he had not studied with Albrechtsberger? No—I cannot believe in teaching composition any more.

I stopped teaching from despair. He who is destined to be a composer will be one in spite of what he is taught. Bartók never gave a lesson in composition—only piano. I wish I had done that. The only teacher to study composition with, if you have everything else, is life. Of course every musician has to know his language, just as a poet must know grammar. A musician must study elementary theory. But composition is something different. I differentiate between the creation of something worth while and something you turn out for units and credits. You cannot learn to be creative.

Once the parents of a student came to me and asked, "How long will he have to study?" And I replied, "How do I know how long he will live?"

Reprinted by permission from the Los Angeles Times.

Are composers born or made? In this article a well known composer explains why he has stopped teaching composition students and gives a sharp commentary on contemporary music.

When I was in Europe every interview started with the question "With whom did you study?" Would anyone think to ask with whom a poet studied? But in music they think it means something. I tell them I had the good fortune to study with Mozart. You can't become a poet in any realm of art by studying with this or that man or by joining this school or subscribing to this or that "ism."

In every time and epoch there is only one source of art—the ever-timeless human soul. Today we are steeped in "isms" and styles and all kinds of confusion. When my Symphony No. 1 was performed in Vienna last year three twelve-tone composers came to me after the concert with tears in their eyes. I had converted them—not by words but by music.

One twelve-tone lady asked me how I had liked a piece of hers I had heard. "Well—" I hesitated. "You can test it," she declared, "Everything comes out right!"

I am amazed at the confusion today and the shifting of importance to things I cannot think of as important. I am not concerned with fads and styles when I write music. If my music should turn out to be old-fashioned let it be old-fashioned. I try to convey something, to let music talk. Most contemporary music coughs and belches but it does not talk.

I am convinced that ninety-five per cent of the composers of today would not have dreamed of writing a note

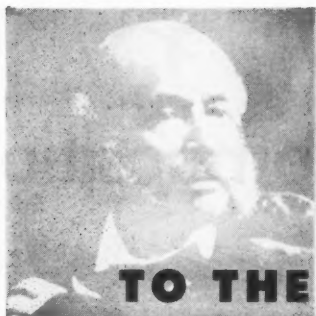
if they had lived a century ago. The musical language of today makes it too easy for them. If we are to be content with mathematics, why should not everyone compose? I know people of forty and fifty who never composed before but who compose prolifically today. When did they become composers?

There are two things that irk me in modern attitudes. One is the subject of originality. For a time I passed on compositions for a publishing firm and on the forms they submitted to me to fill out, the first entry was "originality." You can be original if you can't help it, but when you try to be original by volition—what comes out? The unique charm of small children is their unawareness of their being, but when a grownup tries to be childlike he is preposterous. Either you are or you are not original by nature.

How original was Mozart? If you ask me what innovations he introduced in his works I should say zero, point, zero, zero, zero. He accepted the prevailing forms and rules and filled everything with his inexhaustible and unapproachable cornucopia of ideas. He did not have to strive to be original. For me he is the greatest master of all time. If the miracle of Mozart was possible, then we should eliminate the word impossible from our vocabulary.

Similar to this obsession with originality is the idea of nationalistic consciousness in art. Nationalism, if unconscious, is one of the most

(Continued on page 82)



TO THE GREAT CLARINET TEACHERS OF OUR TIME



YES, we have our Baermann's, our Klose's and our Berr's with us today . . . the sincere and gifted teachers in our schools, colleges, universities and conservatories, who by their example are raising the standards of clarinet playing and of clarinet making to heights only dreamed of by the great artists of the past. These talented young men and women are bringing in the dawn of a new era—an era in which *more good music* will be played by *more people* throughout the world, and on *better musical instruments* than ever before in the history of man. It was for such as you—artists who *know* what the clarinet should be that the *Symphonie* and especially the *Symphonie Dynamique* were created. We of the Leblanc organization are deeply grateful for the privilege of working *with* you.

G. LEBLANC COMPANY
PARIS, FRANCE • KENOSHA, WISCONSIN

Creators of the balanced clarinet choir—
Leblanc soprano, alto, bass and contrabass
clarinets, the new Leblanc-system saxophones,
Leblanc trumpets and cornets



RANDALL SPICER
State College of Wash.
Pullman, Washington



FRANK E. STACHOW
Lebanon Valley College
Annville, Pennsylvania



HIMIE VOXMAN
University of Iowa
Iowa City, Iowa



ANDRE VACELLIER
Ecole Normale de Paris
Paris, France



LORIS E. WILES
Oklahoma City



HENRI DRUART
Paris Conservatory
Paris, France



VINCENT ABATO
Juillard School of Music
New York N. Y.



DR. ROBERT HAWKINS
Western State College
Gunnison, Colorado



DORIS HARDINE
Illinois State Normal
Normal, Illinois



EDWIN C. KRUTH
San Francisco State College
San Francisco, California



KARL M. HOLVIK
Iowa State Teachers College
Cedar Falls, Iowa



HAROLD G. PALMER
Fort Hays State College
Fort Hays, Kansas



ROBERT E. LOWRY
Morningside College
Sioux City, Iowa



ROBERT VAGNER
University of Oregon
Eugene, Oregon



OAKLEY H. PITTMAN
Southern Methodist U.
Dallas, Texas



MARTIN ZWICK
University of Utah
Salt Lake City

These and many other
eminent artists and teachers
play and recommend
Leblanc-Paris woodwinds

The New Role of THE MUSIC SPECIALIST

JACK M. WATSON

If American elementary schools are to have more than token music programs, classroom teachers will have to do the job. It is not a matter of ideology. It is not a matter that can be settled by debate. It is a matter of cold, hard, statistical fact: there simply are not enough qualified music teachers to go around, and judging from teacher-training enrollment figures, it is not likely that there will be for some time to come.

Where, precisely, does this leave music specialists? Simply because an educational resource is insufficient does this mean that it is not to be utilized at all? Does it mean that music specialists and organized music education are to be eliminated from the elementary education scene? It most certainly does not—not, at least, to anyone who views the issue at all realistically! On the contrary, it means fuller and more efficient utilization of the resource within its present limitations. It means spreading the benefits of professional music education to more and more American boys and girls. For if classroom teachers are going to do a decent job with music, they are going to need all the help that music education and music educators can give them. Here is a real challenge—one that must be met with critical thought and creative enterprise by workers in the various phases of the field.

For teacher training it means careful study and restudy of music requirements and courses for classroom teachers to prepare them to

handle their own music. It also means appraisal (and possible modification) of music education curricula for music specialists in terms of modern theory and practice of supervision.

For manufacturers and publishers of music education tools and materials it means the production of teaching aids and materials that require a minimum of knowledge and skill on the part of the teacher. It also means the creation of modern self-instruction materials for classroom teachers in the various phases of music and music teaching.

For professional organizations it means survey and evaluation of current theory and practice; encouragement of experimentation and the development of new procedures and materials; coordination and dissemination of knowledge about new approaches, procedures, techniques, and materials.

Need for Leadership

For music specialists in the elementary school (and this is the core of the present discussion) it means an expansion of function, responsibility, and opportunity. It means assuming a role of leadership—music leadership—in the elementary school. Call the job what you will—music supervisor, music consultant, music resource expert, music specialist, or music teacher, it is music leadership just the same. It is a job of human relations as well as music teaching: of helping others to help themselves, of teaching teachers—many of whom are likely to be

older and more experienced teachers than the music specialists herself. So in addition to musical and pedagogical competence, the job requires human understanding and skill in working with adults.¹

Because the problems and possibilities of this kind of music leadership are so wide and varied and relatively unexplored, a statement such as this can do little more than “break new ground.” But perhaps by sketching the “bare bones” of an approach and theory and illustrating with a case record or so, some of its aspects can be revealed.

First and foremost and always, we must conceive of the over-all, controlling purpose in larger perspective than that of teaching teachers to teach music in their classrooms. We must conceive of it as primarily a matter of seeing to the musical development of individual teachers and of helping these teachers to discover ways of sharing the fruits of their development with the members of their classes. This, we might say, is our approach and aim.

We must constantly bear in mind that the same principles of learning and teaching—adjusted to the proper maturity level of course—apply to adults as well as to school children; and we must make every effort to utilize these principles in dealing with classroom teachers. Some of the more significant are discussed in the

(Continued on page 84)

Jack M. Watson is Professor of Music Education at Indiana University.

¹ Alfred Adler's *Understanding Human Nature*, published in pocket book form (PermaBooks) is an excellent source of insight; so is H. A. Overstreet's *The Mature Mind* (Norton).



Fred Waring Music Workshop
announces its 1954 Season for Choral Directors

A fast-moving, intensive course for choral directors who wish to learn firsthand the professional techniques which Fred Waring and his Pennsylvanians have developed in their many years of highly successful pioneering of choral music in concerts, films, recordings, radio and television. The 1954 schedule will consist of five one-week sessions: June 20-25, June 27-July 2, July 4-9, July 11-16, July 18-23. Enrollment in the third and fifth week is limited to directors who have previously attended a Waring Workshop. All sessions will be held in the Ennis Davis Dormitory and Music Hall — permanent quarters of the Waring Workshop — located in Delaware Water Gap, Pa. Now in its eighth season, the Waring Workshop has been attended and enthusiastically endorsed by more than 4,600 directors of school, college, church, community and industrial choral groups. For further information and enrollment form address: Registrar, Fred Waring Music Workshop, Delaware Water Gap, Pa.

PIANO FOR CHILDREN

RAY GREEN

ONE of my most valuable lessons as a piano teacher was learned from a small child. It came about this way: I was prevailed upon to take the four-year-old son of a friend as a piano student. This youngster had the energy of a champion, and sometimes during a lesson this energy was so great that I almost literally had to pull him off the wall and get him back to the keyboard. He was like a wild colt and my role was a combination of bronco buster and piano teacher. Surprisingly enough his progress was phenomenal.

This experience forcibly showed me that extraordinary untapped energies of a piano student are available to the piano teacher if a way can be found to use them at the keyboard. At this point I realized the necessity for finding new fresh approaches to piano teaching problems. It also became apparent to me that the average child reacts strongly to the forces in his environment. These forces may take the form of games at school and on the street, sports, automobiles, jet planes and space ships, cartoons and comic books, and so on. As a teacher reacting to these same elements, it became clear to me that the challenge of these forces must be met head on, in order to bring piano teaching principles up to date.

My piano teaching began to adjust itself to the needs of the child's world of today. I should like to emphasize *today*, because in my opinion piano teaching, to be a creative and meaningful experience to the student and the teacher, must be ad-

justed to the environment of our times.

As a result of my experience with the four-year-old boy I began to work out fresh basic approaches to piano-teaching problems.

Play has a significant place in a child's development. It is a voluntary activity, and thus begins and ends at a particular moment or signal. It develops a sense of discipline, or participation on an organized basis, and provides a creative outlet for the individual. Play minimizes tensions, promotes self-reliance and confidence in others, and provides an informal atmosphere for learning.

You can present the materials of music to the student through familiar activities such as walking, swinging, and marching. A rhythmic approach is used as a starting point in piano study because the rhythmic aspect of music study is easily identified with primary physical activities in a child's development. Utilize these basic daily activities of the child so that the child's energy and movement are harnessed and used in the teaching process.

Basic Note Values

Three basic note values—quarter note, half note, and whole note—are presented to the beginning piano student. These are represented graphically and are also explained on the basis of the number of beats each kind of note usually receives.

Introducing a Quarter Note. (1) Have pupil clap a steady rhythm in a moderate tempo. (2) Then have pupil walk, and clap on each step in the same rhythm. (3) Explain to

pupil that each clap or step equals the value of a quarter note.

Introducing a Half Note. (1) Have pupil clap a steady rhythm in a moderate tempo. (2) Then have pupil walk, taking a step on every two claps in the same rhythm. (3) Explain to pupil that each step (on every two claps) equals a half note.

Introducing a Whole Note. (1) Have pupil clap a steady rhythm in a moderate tempo. (2) Have pupil walk, taking a step on every four claps, to the same rhythm. (3) Explain to pupil that each step (on every four counts) equals a whole note.

The introduction of notes illustrates how many beats each kind of note receives. The use of this technique makes it possible to arouse the physical response of the student as an aid in the verbal explanation of these elements of music. The physical response bolsters the intellectual understanding of the student, and in this way the technique, through this physical response, explains to the earliest beginner the number of counts given to each kind of note.

The beginning piano student needs a concept of notes as rhythmic units of music. A thorough rhythmic understanding of notes leads to a further understanding of the function of notes as they are used in music. It may be pointed out that a single note sounded entirely by itself is not a melody. It also follows from this that a single note sounded in complete isolation does not set up a rhythm. From this it is apparent that an understanding of the basic elements of music is an understanding of the relation of one note to

(Continued on page 61)

Ray Green is a well known piano teacher and educator.

Just arrived!!



*the new **Dallape***

Here at last is an instrument worthy of the title "professional accordion." The 1954 DALLAPE line is completely new . . . styled by a well-known American designer, built by Italian technicians noted for their knowledge of tone quality and construction. Newest of all is the color . . . neutral, dignified yet with wondrous highlights. See and try the new DALLAPE—designed for professional performance!

Chicago Musical Instrument Co., 7373 N. Cicero Ave., Chicago 30
Exclusive Distributors: Dallape, Scandalli, Camerano Accordions

TEXAS' SINGING BELLES

RICHARD MAXWELL

KEEP smiling, girls, and don't let your faces show that your feet are aching. These boys have been through a lot more than tired feet." A pretty, pint-sized woman was speaking to twenty-two of the federated Melody Maids, who were just winding up a ten-thousand-mile jaunt and a series of some sixty personal appearances in our military hospitals and camps. They had traveled more than halfway across our continent, and to England, France and back—all in four weeks. It was their own idea, initiated and almost entirely financed by them.

The above admonition was given at the Fort Bragg Army Hospital. The Melody Maids had just finished four programs in wards where most of the bed cases were concentrated. This was the second of two big auditorium programs for the ambulatory patients.

The petite director was Eloise Milam, giving last-minute instructions to just about the prettiest, sing-in'est bunch of gals in the state of Texas. As one of the officers in charge of entertainment in England expressed it, "Theirs is the most fantastic story I have ever heard." And as an old army man, he should know.

A pretty face, a sweet voice, and a glamorous costume are an irresistible combination, particularly when they belong to a teen-age girl and when the recipients of her charm are American boys. Add the love of singing for its own sake, multiply by seventy-five, and you have the Melody Maids from Beaumont, Texas. All are amateurs, but there is talent aplenty, some of which would

crowd the professionals at their own game. Their hometown adores them, their state is proud of them, and our nation is indebted to them as ambassadors of good will all over the United States of America, and even deep into Mexico and Europe. They have rubbed shoulders with the great and near great, captivated audiences all over the country with their singing and fresh charm, and brought honor to America.

Things like this don't just happen. They must be brought about by some individual and in this case it was a tiny, Lone-Star lass who

grew up in a one-church Texas village before moving to Beaumont. Her considerable talent for music was quickly discovered, and Eloise Milam was singing in her Methodist choir while she was still so small that she had to stand on hymn books in order to be seen. From her choir director she took voice lessons, paying for them by sewing. From that time on, all phases of church activity became for her an important part of life and living.

By the time she was married, Eloise had her own church choir, and

(Continued on page 64)

The Melody Maids surround their director, Eloise Milam (center).



Reprinted with permission from the National Federation of Music Clubs' JUNIOR MAGAZINE.

MUSIC AND EDUCATION TV

SETH C. GATCHELL

FOR the past year Pittsburgh has been hearing about a new kind of television which is coming soon. By name, it is the Metropolitan Pittsburgh Educational Television Station, a station made possible by the Federal Communications Commission's decision in 1952 to set aside 240 television channels for noncommercial educational use. In each of the communities where an educational channel has been allocated there is the recognized rare opportunity for educational and civic leaders to build and operate their own television station, to develop and select the kind of program material which will make a genuine contribution to the educational, cultural, and spiritual uplifting of the entire community.

Pittsburgh was among the first cities to plan an educational TV Station. There, the two most immediate questions which arose were, *who* was going to build and operate this station, and *how*?

Because of the wealth of cultural and educational resources available in Pittsburgh (fourteen colleges and universities in the area, the Carnegie Institute, Mellon Institute, symphony, civic opera, Community Playhouse, and Arts and Craft Center), it was felt that the station should be a community-wide undertaking. As a result, on January 6, 1953, nine of the area's civic and educational leaders formed a non-profit corporation "to provide suitable educational and cultural television programs and to make available to other educational and cultural agencies and institutions in the Metropolitan area of Pittsburgh the physical facilities and

The program director of Pittsburgh's new educational television station gives some general information about the way in which this city is making educational TV an all-out community effort, and adds some special comments on the way the music program is being handled.

operational staff necessary for televising and broadcasting such programs."

This, then, represented the first truly community approach to television. The station was to be owned by no one and yet by everyone, with the responsibility for operation vested in a board of directors.

That answered the question of *who* was going to build this station. The question of *how* was not so easily solved, and has not been completely solved at this writing, but the board of directors feels that it has found a sound method for sustaining support of such an expensive medium. The initial capital investment has been made available from foundation sources, and now the people themselves, who stand to gain the most from the station's programs, are being called upon to bring their station to life.

Community Contributes

Every television set owner is being asked to subscribe two dollars toward the station's support, and every school district is being asked to contribute thirty cents per child per year for in-school television service. To everyone who subscribes two dollars the station will send a monthly service magazine containing complete program listings, comprehensive program notes, and interesting news items about the station and its activities. In addition, subscribers will have an opportunity to criticize the programs and suggest the

kinds they want to see. This is subscription television of a sort, but placed on a personal basis. Such a method of broad-based community support and participation is proving successful, and the station now hopes to commence telecasting April 1.

It has been a part of the thinking from the outset that a portion of the broadcast day will be devoted to in-school programs, developed and produced by the public schools of the 500 school districts in the broadcast area. It was not until recently that the many problems involved in bringing this about became apparent. The first question school administrators asked themselves was what are our objectives to be? That question resolved itself into three broad categories—to teach the child, to teach the instructor, and to teach the public (public relations). It is generally felt that all three of these will be present, to a greater or lesser degree, in any given program, but administrators are not yet agreed on where the emphasis should be placed to obtain maximum effectiveness of the medium. Since the answer to that can only be determined by actual "doing," it will probably be some time before any conclusion can be reached on that particular point.

One thing administrators are agreed on is that they are not going to approach educational television with the thought of testing the water with their big toe before deciding to jump in. They are in it all the way, and intend to stay. For the

(Continued on page 81)

Seth C. Gatchell is program director for Station WQED in Pittsburgh.

YOUNG AUDIENCES, INC.

MOLLY A. TEN BROECK

AN incredible new musical organization is going around the country—in a chambermusicwagon. It will pay you to watch for it. Better still, invite the wagon to come to your town. Go out and meet Young Audiences, Inc.

In August, 1952 the *New York Times* carried an article by Howard Taubman on Young Audiences which sounded unbelievable. "Young Audiences," it said, "grew out of an effort to bring good music, without fuss or feathers, to school children. . . ." By "good music," Mr. Taubman means Haydn's "Lark" Quartet, Gounod's "Funeral March of a Marionette," Moussorgsky's "Ballet of the Unhatched Chicks," Stravinsky's "Five Pieces for Quartet"—what most of us call highbrow music. "The approach to the children," said Mr. Taubman, "is neither stuffy nor condescending. Fine musicians played good music in the classroom or auditorium. The atmosphere was relaxed."

Who ever heard of school children enjoying long-hair chamber music, of having fun with a string quartet? Some idealist, I thought, has a lovely dream, but it will soon fade away. How wrong I was. Since then I've learned and been converted, and I can say from personal observation that when Young Audiences brings its chambermusicwagon to a school, everybody hops aboard.

Young Audiences is a national, non-profit organization devoted to giving in-school concerts of the finest chamber music—fresh, not canned—to any children of any age. This means that they will send the New

York Woodwind Quintet, for instance, to a school assembly program. The artists will play works by such composers as Beethoven, Ibert, Weber, Mozart, and Milhaud. They will talk about the music and the composers, and explain their instruments and their techniques.

Another concert may be given by four experts on strings, the New Music String Quartet, and may include compositions by Tartini, Orlando Gibbons, Ravel, Beethoven, and Bartók. After one such concert in a Manhattan public school, a seventh-grader wrote, "I liked the music, but personally I don't go in for classical music. This music wasn't deep and I enjoyed it."

Instead of fading away, Young Audiences has, in four years of existence, grown so fast that its founders are breathless. Two hundred concerts were scheduled for this season, bringing great chamber music to over 75,000 school children. Besieged with demands for even more concerts the organization is enlarging its facilities as rapidly as its high standards of performance permit.

Future Audiences

The obvious question is, How do they do it? How can a clarinet trio, or a violin and piano sonata program be made so attractive that children never before exposed to the classics call it "swell fun"? In the first place, the musicians are dedicated to the work. They know that they are building future audiences, so they do all in their power to make the music attractive. They see in Young Audiences the solution to the problem of shrinking audiences for our serious musicians. When children are given more profound, more moving, truer experiences they will

grow in the writing, performing, listening, and making of music. They can absorb the best and highest forms of art, and have courage enough to prove it.

All the theoretical willingness in the world, however, won't keep an auditorium full of ten-year-olds mesmerized with Mozart. A special technique is required. The chief secret of Young Audiences is that the musicians are friendly people. By keeping the concerts informal, they themselves immediately "join the gang." By unaffected conversation at the very beginning of a concert, they establish a rapport with the audience that makes everyone feel acquainted before even a note has been played. A relaxed matter-of-fact approach by these musicians to what most adults consider a precious, "arty" experience makes listening to chamber music just as easy for the children as turning on the television.

They are talented virtuosi on their instruments and have the added talent of making themselves so accessible to their young listeners that the auditorium or gym becomes a chamber music clubhouse. And they do this without ever "playing down."

Young Audiences knows from experience that school students from kindergarten to twelfth grade can enjoy the best music if it is properly presented. Interspersed with oral explanations and timed for the audience's attention span, the programs are the same as for any adult concert. "All the instrumentalists played as if they were playing at an adult recital," reported one relieved seventh-grader.

After attending many Young Audiences concerts in the Philadel-

(Continued on page 52)

Mrs. TenBroeck's articles have appeared in previous issues of MUSIC JOURNAL. She lives in Malvern, Pennsylvania.

RECOMMENDED FOR SCHOOLS

MODERN BAND SERIES (Concert Size)

For greater student interest . . . for proven audience appeal . . . for music by foremost composers. More than ever before, progressive directors give first preference to these recognized compositions.

ORION OVERTURE.....Composed and Arr. by Ted Mesang
Price: Full Band \$4.00 • Symphonic Band \$6.00 — Send for FREE Condensed Score

PARK AVENUE FANTASY.....Arr. by David Bennett

ON THE TRAIL.....Arr. by David Bennett

SONG OF THE BAYOU.....Arr. by David Bennett

TWO AMERICAN SKETCHES (March and Nocturne).....Arr. by David Bennett

STREET SCENE.....Arr. by David Bennett

DEEP PURPLE.....Arr. by Walter Beeler

LAURA.....Arr. by Walter Beeler

WEDDING OF THE PAINTED DOLL.....Arr. by Walter Beeler

MY OWN AMERICA.....Arr. by Merle J. Isaac

Price: Full Band \$6.00 • Symphonic Band \$9.00 — Send for FREE Condensed Scores

COLORAMA (A Fantasy In Color).....Arr. by Paul Yoder

VINCENT YOUMANS FANTASY.....Arr. by Paul Yoder

WIZARD OF OZ FANTASY.....Arr. by Paul Yoder

MISSISSIPPI SUITE OVERTURE.....Arr. by David Bennett

BLOSSOM TIME OVERTURE.....Arr. by David Bennett

RIO RITA OVERTURE.....Arr. by David Bennett

IRENE OVERTURE.....Arr. by David Bennett

Price: Full Band \$8.00 • Symphonic Band \$12.00 — Send for FREE Condensed Scores

THEY CALL IT AMERICA (But I Call It Home)

An appealing new patriotic composition that is receiving wide acceptance by music educators throughout the nation.

AVAILABLE AS FOLLOWS

FULL BAND (Concert Size) Arr. by David Bennett\$6.00

SYMPHONIC BAND 9.00

ORCHESTRA (Concert Size) Arr. by Merle J. Isaac
Set A—\$4.00 • Set B—\$5.50 • Set C—\$7.00

CHORAL PARTS (Mixed Voices S.A.T.B.)20
(can be performed with or without above Band or Orchestra Arrangements)

NOVELTY FLUTE TRIOS

for 3 Flutes—with Score

Arranged by RUSSELL NYGREN

LITTLE RED MONKEY YANKEE DOODLE ON TOUR

DOLL DANCE TURKEY IN THE RAW

Price \$1.50 each

CHORAL CONCERT SELECTIONS for MIXED VOICES—S.

Arranged by HARRY ROBERT V.

IRENE SELECTION

Contents include: ALICE BLUE GOWN • THE TAVERN • IRENE • TO BE WORTHY • CASTLE OF DREAMS

VINCENT YOUMANS SELECTION

Contents include: MORE THAN YOU KNOW • THE GREAT DAY • WITHOUT A SONG • DREAMS IN

WIZARD OF OZ SELECTION

Contents include: OVER THE RAINBOW • THE MERRY WE'RE OFF TO SEE THE WIZARD • THE DING DONG THE WITCH IS DEAD

RIO RITA SELECTION

Contents include: RIO RITA • FOLLOWING THE KINKAJOU • RANGERS' SONG • IF YOU'RE IN L

(The above Selections can be performed with or without titled Band Arrangements listed above in Modern

BLOSSOM TIME SELECTION

Contents include: SONG OF LOVE • THERE'S AN ANGEL • THREE LITTLE MAIDS • MY SPRINGTIME YOU ARE KEEP IT DARK

Price: Choral Parts Only—30c • Piano or Organ with

THE BIG 3 MUSIC CORPORATION

Sales Agent for
ROBBINS MUSIC CORPORATION, LEO FEIST, INC., MILWAUKEE, WIS.

TOOLS . . .

SCHOOL ORCHESTRA SERIES (CONCERT SIZE)

These standard compositions are arranged especially for school orchestras by outstanding experts in this field. They have been received enthusiastically by school orchestra directors and are suitable for school festival and concert performances.

Arranged by Merle J. Isaac

EBB TIDE
THE PRESIDENT'S LADY
DEEP PURPLE
RUBY
INVITATION
SIBONEY
SONG OF LOVE
TEMPTATION

THEY CALL IT AMERICA (with Optional Mixed S.A.T.B. Chorus)
ALICE BLUE GOWN
MARCHING ALONG TOGETHER
THE RANGERS' SONG
SANTA CLAUS IS COMIN' TO TOWN
SONG OF THE BAYOU
OVER THE RAINBOW
THROUGH THE YEARS (with Optional Mixed S.A.T.B. Chorus)

Arranged by C. Paul Herfurth

ON THE TRAIL
BLUE MOON

DOLL DANCE
MANHATTAN SERENADE
PARK AVENUE FANTASY

Arranged by Percy Faith

OODLES OF NOODLES

Price: Set A—\$4.00 • Set B—\$5.50 • Set C—\$7.00
Send for FREE Piano-Conductor Parts

CONCERT SERIES VOICE—S.A.T.B.

ERRY ROBERT WILSON

SELECTION

GOWN • THE TALK OF THE TOWN
STLE OF DREAMS

UMANS SELECTION

YOU KNOW • TIME ON MY HANDS
ONG • DREAMS IN MY HEART

F OZ SECTION

ANBOW • MERRY OLD LAND OF OZ
ARD • IF I ONLY HAD A BRAIN
EAD

TA SELECTION

• FOLLOWING THE SUN AROUND
NG • IF YOU IN LOVE YOU'LL WALTZ

be performed with or without similar
listed above Modern Band Series)

TIME SECTION

VE • THERE'S AN OLD VIENNA TOWN
RINGTIME YOU ART • LET ME AWAKE

• Piano with Choral Parts—50c

STRING QUARTETS

for 1st Violin, 2nd Violin, Viola, Cello—with Score

Arranged by WILLIAM H. CHALLIS

AUTUMN SERENADE
MOONLIGHT MOOD

MOONLIGHT SERENADE
DAYBREAK

IT'S A MOST UNUSUAL DAY

Price \$1.50 each

FOR BAND (Concert Size)

CONQUEST

from the film "The Captain From Castile"

Composed by ALFRED NEWMAN • Arranged by DAVID BENNETT

TRIUMPHAL MARCH

from the film "Quo Vadis"

Composed by MIKLOS ROZSA • Arranged by ERIK W. LEIDZEN

Price: Full Band (with Condensed score) \$8.00 • Symphonic Band (with Full score) \$12.00

les Agent for
NC., MIL MUSIC CORPORATION, WALTER JACOBS, INC.

799 SEVENTH AVENUE, NEW YORK 19, N. Y.

The Accordion Comes of Age

CHARLES MAGNANTE

WHEN the accordion was first brought to this country from Italy, the land of its "birth," it served the simple purpose of accompanying the happy songs of its owners. The early and primitive instrument of only seventy-five years ago is a far cry from the concert instruments of today.

Many people associate the accordion with musicians on street corners and ferryboats, and never realize its place in professional entertaining, concert, radio, and television.

It is now popular in the home as a source of entertainment and as a means of developing the musical talent of many. In 1946, accordion sales topped those of the piano. Sales of music for the accordion have jumped to undreamed-of heights.

The greatest boon to the accordion was radio. The performances of early professional accordionists were confined to vaudeville, and although they reached many in making the yearly circuits throughout the country, a very large segment of the population was completely unacquainted with both the artists and the instrument.

Then, almost overnight, radio swept through the nation and a new audience was created for the accordion. As one of the early and principal pioneers in radio, I know what this meant for the entire profession. For example, when I started in radio, about twenty-five years ago, there were eight accordionists in Local 802, New York City's Musicians' Union. Today there are well

Accordionist Charles Magnante is well known to audiences in both the popular and concert field.

over a thousand! Throughout the country, professional accordionists now outnumber other instrumentalists by five to one.

Not only did radio benefit and encourage accordionists but it also popularized the instrument itself. Many people heard the best musicians and realized the potentialities of this instrument of humble beginnings.

Just how is an accordion played? At first glance it may look difficult. The left hand plays several rows of buttons which form all the chord combinations for any piece of music. The right hand plays a set of keys like a portion of a piano keyboard. Taken together, the buttons and the keys are almost equal to the full range of the piano. And finally, the air with which the accordion "breathes" life into its music is controlled in the flexible "lungs" familiar to everyone, called the bellows.

Easy to Learn

I would estimate that the average person who studies and practices the accordion for just two months is usually able to play well enough for family and private entertainment. Of course this does not mean that you can learn everything there is to know about this instrument in two short months. Its possibilities are nearly limitless. Even the greatest masters of the accordion must spend a lifetime perfecting the fine points of technique.

Several months ago I heard an interesting story from Ted Mack of the famous *Amateur Hour*. Last year he and a large number of

other prominent entertainers of radio, screen, and television were in Europe playing for our army overseas. While with the Occupation troops in Germany, he met a G.I. accordionist who impressed him with his style and technique. He asked him if he had ever met me before going into the army. The G.I. smiled and told him about a kid who had a chance to play for Major Bowles on the *Amateur Hour* fifteen years before. Major Bowles had asked the same question and he had answered no, but would like to some day. At that point Major Bowles called me from the audience where I happened to be that evening, and this young accordionist and I played a duet.

From that time on, the G.I. told Ted Mack, he knew playing the accordion would be his lifework, and when he returns to civilian life he will go back to his music professionally.

Thus the professional accordionist develops after years of study as an amateur performer. And most professionals get their place in the sun directly through a natural capacity for music which anyone may have.

In case after case, strange circumstances motivate a person to study the accordion. I remember one especially. On December 7 at Pearl Harbor when the Japanese struck, the U.S.S. *Oklahoma* was smashed by torpedoes. On board among the wounded was a young sailor who had one thought: to save his accordion. He played for his own pleasure, but this was his great interest.

His ship went down and his accordion with it. The sailor was

YOUR KEY

TO THE WORLD'S GREATEST MUSIC

IN THE

WORLD'S GREATEST MUSIC BOOKS...

"EVERYBODY'S FAVORITE SERIES"

\$1.50 EACH

PIANO BOOKS

- No.
2—Everybody's Favorite Piano Pieces
3—Piano Pieces for Children
4—Piano Pieces for the Adult Student
8—Strauss, Waldteufel Waltz Album
9—Bach, Beethoven, Brahms for Piano
14—Modern Piano Music
18—Operatic Piano Pieces
22—Selected Piano Pieces
31—Graded Piano Pieces
50—Educational Piano Album
52—Elementary Piano Pieces
56—Chopin Album
60—Standard Overtures for Piano Solo
68—Progressive Pieces for Piano
71—March Album for Piano
73—Selected Sonatas for Piano
80—Piano Pieces for the Young Student
84—Large Note Piano Pieces
86—Piano Music the World Over
89—Album of Ballet Music
90—Famous Piano Pieces

PIANO DUET BOOKS

- 7—Piano Duets—Medium Grade
21—Piano Duets for Children
44—Strauss Waltzes for Piano Duets
63—Standard Overtures arranged for Piano Duets
92—Duets for Young Pianists

GUITAR BOOKS

- 58—Spanish Guitar Solos and Duets
62—Hawaiian Guitar Solos

SONG BOOKS

- 1—Everybody's Favorite Songs
5—Songs for Children
10—The Entertainer (Minstrel Folio)
15—Grand Opera Album
16—Gilbert and Sullivan Album
20—Songs of the American Colleges
23—Neapolitan Songs
36—Sacred Songs
45—Selected Songs
55—Songs of the Gay Nineties
67—Barber Shop Songs
70—Second Book of Songs

SAXOPHONE BOOKS

- No.
30—Saxophone Solos (Eb Alto)
34—Elementary (tenor) Saxophone Solos
35—Elementary (alto) Saxophone Solos
76—Easy Sax (alto) Selections
82—Easy Sax (tenor) Solos

ACCORDION BOOKS

- 26—Accordion Pieces
39—Selected Accordion Pieces
46—Elementary Accordion Pieces
64—Easy Accordion Solos
87—Graded Accordion Pieces
88—Waltzes for Accordion
91—Marches for Accordion

ORGAN BOOKS

(Hammond Reg.)

- 11—Organ Pieces
17—139 Selected Organ Pieces
27—Organ Music
37—Selected Organ Solos
47—Standard Compositions for Organ
54—Master Selection of Organ Compositions
57—Universal Organ Album
59—Organ Masterpieces
65—Choral Preludes for Organ
69—Wedding and Sacred Music for Organ
74—Organ Classics
85—Organ Themes from the Masters

CLARINET BOOKS

- 28—Clarinet Solos
33—Elementary Clarinet Solos
43—Selected Clarinet Solos
48—Solos—Duets—Trios
75—Easy Clarinet Selections

WRITE FOR DESCRIPTIVE CATALOG

ORDER FROM
YOUR DEALER OR
WRITE US DIRECT

TRUMPET BOOKS

- No.
25—Trumpet Solos
32—Elementary Trumpet Solos
42—Selected Trumpet Solos
77—Easy Trumpet Selections

VIOLIN BOOKS

- 6—Album of Violin Pieces
12—Easy Pieces for the Violin
24—First Position Violin Pieces
40—Cello Solos
53—Trios for Violin, Piano and Cello
61—Viennese Waltzes for Violin & Piano
66—Violin Solos in easy 1st and 3rd pos.

TROMBONE BOOKS

- 29—Trombone Solos
41—Elementary Trombone Solos
78—Easy Trombone Solos

SOLOVOX BOOKS

- 49—Music for the Solovox
72—Everybody's Favorite Solovox Selections
79—Old Time Songs for Solovox

FLUTE BOOKS

- 38—Flute Solos (Medium Grade)
83—Easy Flute Solos

FRENCH HORN (MELLOPHONE) BOOKS

- 51—French Horn (Mellophone) Solos
81—Easy French Horn (Mellophone) Solos

AMSCO
MUSIC PUBLISHING
COMPANY

240 W. 55th St.

N. Y. 19, N. Y.

Superb QUALITY!
Modest PRICE!



**YOUR BEST BUY
IN EBONITE!**

Compare THREE-STAR EBONITE with any Ebonite Clarinet made on an overall basis of performance, looks, durability and price. You'll agree that it has no equal. Price of \$120. includes fine, fitted case and Federal Tax.



**PLATED OR STERLING SILVER—
THERE'S A CUNDY-BETTONEY
PRICED FOR YOUR BUDGET!**

Musicians all over the world acclaim Cundy-Bettoney Flutes and Piccolos for the ease with which they speak, accuracy of scale, uniformity of response, beautiful workmanship and reasonable price. Piccolos priced from \$130.—Flutes from \$140.

Keywork on all Cundy-Bettoney instruments is guaranteed against breakage in normal use.

FREE! New Catalog

write to

Cundy-BETTONEY Co., Inc.

HYDE PARK, BOSTON 36, MASS.
America's oldest and largest manufacturer of woodwinds.

evacuated to California, his back paralyzed. But all through the months of slow recovery he wanted one thing which seemed to give him a hold on life: an accordion. The West Coast newspapers got his story and began a widely publicized drive to get him the best one available. They wrote me about it and asked my help. I was able to get him his desired instrument and started to correspond with him to encourage his efforts to shake off the effects of his injuries.

A couple of years ago he came to New York and we met. He had recovered from his injury, and now was making his accordion his work. He was teaching others the instrument to which he owed his life in a very real sense.

Yearly the number of accordionists in the country grows. And the field of professional training grows with it. People are listening to the accordion, and what is more important, they are playing it. ▲▲▲

YOUNG AUDIENCES

(Continued from page 47)

phia area, I began to understand why the students were learning, as well as enjoying, the music. Naturally to them, as to you and me, a concert is entertainment, a happy, relaxing break in the routine of geography, history, and geometry classes. They come surging into the auditorium bubbling with a feeling of release from work. That's all right with Young Audiences artists. It makes the children feel attentive and receptive.

So, a Young Audiences concert is like a party. "This is not only a break, it's kind of interesting," you can feel them thinking. At the end of the period, they are reluctant to leave, partly, of course, because they don't relish the idea of going to their next class, but also because they want more music! Susie has found out how a viola differs from a violin, Jim now knows why the French horn player sticks his hand up the hole. "Say, that looks as if might be fun," he thinks. "Maybe I'll try to get an instrument and get in the school orchestra."

Young Audiences musicians have developed keen sensitivity to the varying degrees of receptivity of dif-

ferent audiences. They often change a program after they have begun, in order to adapt it to the children they are getting to know. They can sense when to stop playing and talk. They can stimulate their young listeners' curiosity and start the question ball rolling.

Johnnie's mother may be astonished to hear her baseball-mad son exclaim, "Gee, we heard some cool music today. That piece by Bartók was neat!" This reaction not only can be heard, it has been heard repeatedly, when Young Audiences comes to town.

When you see Tina Di Dario, the bassoonist of the New Art Woodwind Quintet, explain her instrument—taking it apart and then putting it together again, blowing as she goes—you will begin to believe. David Glazer, of the String-Wind Trio, for five years a member of the Cleveland Symphony, is one of the finest clarinetists concertizing today. In a Trio program, he fishes recorders of various sizes out of his pockets, and demonstrates the development of the clarinet, playing a recorder in a "grave" of Handel, and his clarinet in the second movement allegro. Then he will answer many questions, most of them about the instruments. How do they work? Why do they cost so much? Do you have to press down very hard?

Claus Adam of the New Music String Quartet, is often asked, "Why do you shake around so much while you're playing?" This perfectly legitimate question is always answered seriously. Mr. Adam, the cellist, asks a boy in the audience to stand up and, holding his arms in playing position, pretend that he's playing a fast passage. Everybody can see that he has to "shake around"!

How can the French horn play so many notes when it has only three buttons? Why does a violin have to be old to be so good? Why doesn't it wear out? Nodding heads in the audience indicate, "Yeah. That's what I want to know too."

"I liked it when Mr. Erle showed how the horse's hair looked when it was taken off the bow," praised one fourth-grader, happily.

Of course program music, with provocative titles, is the most popular, but all Young Audiences programs are admirably balanced. Here is a typical one which the New Mu-

sic String Quartet has played many times for audiences of all ages.

Fantasia for Viols *Gibbons*
Minuet from Quartet K 421 *Mozart*
Andante Cantabile from

D major Quartet *Tschaikowsky*
Scherzo from F major Quartet .. *Ravel*
"Wrestling" and "From the
Diary of a Fly" *Bartok*
Finale, Opus 64. K 421 *Haydn*

Other thoroughbreds of the Young Audiences stable are the Gotham Trio of piano, cello, and violin, alternating with flute; Joseph and Lillian Fuchs, violin and viola; the Ajemian sisters, who play violin and piano sonatas; piano soloists Agi Jambor, Vera Franceschi, and Judith Jaimes. Irene Hawthorne, première danseuse of the Metropolitan Opera, gives ballet programs which include Tschaikowsky's "Sugar Plum Fairy" and "Bluebird," a Chopin Waltz, Ravel's "Chinese Dance," Albeniz's "Cordova," and Boccherini's "Tamburello."

Young Audiences' headquarters in New York City handles all inquiries, schedules the concerts, determines financial policies. They are happy to send concerts to any school that asks for them.

Widespread Effect

Although this inspired idea of school chamber music was born in the East, in its four short years of existence it has reached Colorado, and no doubt will spread to the Pacific coast. Baltimore, where the concerts originated, will have 59 concerts this year, 23 in public schools and 36 in private and parochial schools. The chamber music "disease" is really prevalent there! Cincinnati, Indianapolis, Milwaukee, and Colorado Springs are "catching" it. Ten Philadelphia suburban schools have heard 30 concerts this season. In Stamford, Connecticut, the Junior League cooperated with the public school music supervisor to give at least two concerts in every school in the city, and in Great Neck, Long Island, every child from kindergarten to twelfth grade will have an opportunity to hear a series of concerts this season.

An enlightened music-conscious public school system in Wilmington, Delaware, which for many years had been providing concerts in the ele-

Beechler

CENTERED TONE

LOOK FOR THE DOT IN THE DIAMOND

BRIGHT QUALITY

Custom-built mouthpieces, new and outstanding in their design and conception, adapted for all musicians.

Beechler

Box 15 • Encino, Calif.

mentary schools, invited Young Audiences to give demonstrations for its junior high school students. Recitals were given by the New York Woodwind Quintet and the LaSalle String Quartet. To the surprise and delight of the children at the latter concert, the four artists started and finished their program in the orchestra pit, performing with the lusty school orchestra.

Mr. Clarke Maynard, supervisor of the Department of Music Education, afterward wrote to Young Audiences:

Unquestionably the programs which you presented at the Bayard School are some of the most outstanding music experiences that our boys and girls have ever had in Wilmington. I think the whole plan of Young Audiences is terrific. I placed you in a school where parents do not offer their children exceptional opportunities for cultural experiences. On both occasions the beautiful programs were received with enthusiasm and genuine appreciation. We cannot measure the effect—no one ever could—[but] the pilot program proved beyond any doubt the absolute relationship between beauty and appreciation on the part of boys and girls.

A continuation of Young Audiences concerts in Wilmington is being planned in cooperation with the school authorities.

In the suburban area of Boston, three demonstration programs were given by the La Salle String Quartet in April, 1953. Eight hundred children from the fourth through the eighth grades heard a recital at the Longfellow School in Cambridge; a second recital was given for 600 children from the elementary schools in Brookline, and in Lincoln, a concert was presented at the DeCordova and Dana Museum for 150 children.

The concerts were arranged by Young Audiences, in cooperation with school authorities and parent-teacher groups.

The Young Audiences idea has taken hold in Oak Ridge, Tennessee, where Madame Agi Jambor played a recital for the first event; in Louisville, Kentucky, in Easton and Salisbury, Maryland.

In Cleveland, the audience at a concert by the New Music String Quartet was attended by Mr. George Szell, conductor of the Cleveland Symphony Orchestra, school representatives, and 250 athletic-minded boys who were not conditioned to

The CHAPPELL GROUP

For Concert Band

Your Past Favorites Have Been!

KNIGHTSBRIDGE MARCH	Coates-Yoder
The JEROME KERN CONCERT BAND FOLIO	Kern-Yoder
SUITE OF OLD AMERICAN DANCES	Robert Russell Bennett
WARSAW CONCERTO arr. for Piano and Band ..	Addinsell-Leidzen

Now We Offer

The RODGERS AND HAMMERSTEIN CONCERT BAND FOLIO

Transcribed by Paul Yoder	
Conductor	1.00
Extra Parts, Each .....	.60

"THE QUADRILLE"

From Cole Porter's "Can-Can"

Transcribed for Concert Band by Phillip J. Lang

Standard Band	5.00	Symphonic Band	7.50
Conductor	1.00	Extra Parts, each .....	.40

"BIG CITY BLUES"

by Morton Gould

Standard Band	5.00	Symphonic Band	7.50
Conductor	1.00	Extra Parts, each .....	.40

"ME AND JULIET" SELECTION

by Richard Rodgers

Transcribed for Band by Robert Russell Bennett

Standard Band	6.50	Symphonic Band	9.00
Conductor	1.00	Extra Parts, each .....	.40

CONCERTO FOR CORNET AND BAND

by Franz Joseph Haydn

Full Band...	11.00	Conductor...	1.00	Extra Parts, each...	.50
--------------	-------	--------------	------	----------------------	-----

For Piano

Your Past Favorites Have Been!

SLAUGHTER ON TENTH AVENUE	Richard Rodgers
WARSAW CONCERTO	Richard Addinsell
MEDITERRANEAN CONCERTO	Albert Semprini
SPELLBOUND CONCERTO	Miklos Rozsa

Now We Offer

THE CHAPPELL SHOWCASE

Arranged by Louis C. Singer

COME RAIN OR COME SHINE	Harold Arlen	.50
LOOK FOR THE SILVER LINING	Jerome Kern	.50
LONG AGO (And Far Away)	Jerome Kern	.50
LOVE WALKED IN	George Gershwin	.50
THE MOST BEAUTIFUL GIRL IN THE WORLD	Richard Rodgers	.50
THERE'S A SMALL HOTEL	Richard Rodgers	.50
EIGHT DIVERSIONS (From A Composer's Notebook)		
	Marion Bauer	.75

For One Piano—Four Hands

RODGERS AND HAMMERSTEIN ALBUM ..	Arr. by Walter Pels	1.50
----------------------------------	---------------------	------

For Two Pianos—Four Hands

RONDINO (On A Theme of Purcell)	Purcell-Portnoff	1.25
PLAYTIME	Mischa Portnoff	1.25

THE CHAP

Chappell & Co., Inc. T. B. Harms
DeSylva, Brown & Henderson, Inc.
Gershwin
RKO Building Rockefeller

Brings You Up-to-Date For 1954!

For Concert Orchestra

Your Past Favorites Have Been!

The RODGERS AND HAMMERSTEIN ORCHESTRA FOLIO

Trans. by Rosario Bourdon

WATER MUSIC SUITEHandel-Harty

"THE KING AND I" SELECTION Rodgers-Bennett

Now We Offer

The "HIGHLIGHTS FOR ORCHESTRA" Series

Transcribed by Rosario Bourdon

*OKLAHOMARichard Rodgers

*SHOW BOATJerome Kern

*Each of the above: Set A 4.00 Set B 6.00 Set C 8.00

SOFT SHOE GAVOTTE

By Morton Gould

Small Orch....2.50 Full Orch....3.50 Symphonic Orch....4.50

Conductor...1.00 Extra Parts....30

"ME AND JULIET" SELECTION

by Richard Rodgers

Transcribed by Robert Russell Bennett

Small Orch....5.00 Full Orch....6.50 Symphonic Orch....8.00

Conductor... .50 Extra Parts... .40

For Chorus

Your Past Favorites Have Been!

THE INFANT, JESUS (Christmas Cantata)William Stickles

"SHOW BOAT" CHORAL SELECTION Kern-Warnick

THE BALLAD OF MAGNA CARTAAnderson-Weill

"OKLAHOMA" CHORAL SELECTION Rodgers-Warnick

"KISS ME, KATE" CHORAL SELECTION Porter-Warnick

Now We Offer

THE PROPHECY FULFILLED (Easter Cantata) William Stickles 1.00

"SOUTH PACIFIC" CHORAL SELECTION (SATB)
Rodgers-Warnick .40

SHOWTIME CHORAL COLLECTION, VOL. 1. SAB..... .75

SHOWTIME CHORAL COLLECTION, VOL. 1. TTBB..... 1.00

PELL GROUP

Company Buxton Hill Music Corporation
G&C Music Corp. Williamson Music, Inc.
Publishing Corp.
Center, New York 20, N. Y.

music and who were missing out on football practice, their favorite activity. Dr. Ernest Bueding, of Western Reserve University, later described their response:

At the beginning of the concert there was polite silence mixed with uneasiness and suspicion. Some were covering their ears with their coats and some were reading. However, as the concert proceeded, the audience became more attentive, interested, and eventually enthusiastic. I had the distinct feeling that the Quartet gradually won over the audience and at the end of the discussion period, which Mr. Adams conducted magnificently, the artists were greeted with tremendous, spontaneous applause.

As a result of this concert, the Cleveland Chamber Music Society sponsored a series of six school concerts in March, 1953, and an additional series of six is planned for 1954.

Meanwhile, Mr. Szell and several members of the Cleveland Symphony Orchestra began to explore a new idea. Chamber units are the germs of orchestral sections, they reasoned. Could not the orchestra form units from its own ranks which could present programs in the schools and at the same time build for future orchestra listening?

Ensembles derived from the membership of the orchestra are now being organized to supplement Young Audiences concerts in Cleveland schools next year. A string quartet of orchestra members will perform a number of concerts in Akron, Ohio, during the coming season, with other recitals scheduled for the Cleveland suburbs.

The problem raised for Young Audiences in New York City was a baffling one. How, with the handicap of limited resources, could meaningful musical experience be offered to so vast and varied a school population? Mr. Peter Wilhousky, Director of Music for the Manhattan Board of Education, and a member of a Young Audience Regional Committee helped meet this challenge and answer some of the questions it posed. Instead of attempting to reach large numbers of children, it was decided to bring an experimental series of concerts sponsored by young Audiences to four junior high schools, each in a different borough. Thus, there was opportunity to study and develop techniques in four different geographic and eco-

*Compare
with any
other
Organ*

SEE HOW MUCH MORE
THE NEW

Connsonata

OFFERS FOR YOUR
SCHOOL AUDITORIUM
OR MUSIC DEPARTMENT

Look them *all* over in detail . . . compare the tone, performance and musical variety! You'll find Connsonata offers more value, more gorgeous, rich, pure-organ tones, and a wider selection and range of true solo "voices." No other organ offers *so much* for the money. You can *depend* on Connsonata, too, because it is a development of the Sound and Electronic Research Laboratories of C. G. CONN Ltd., world's largest manufacturer of band and orchestra instruments;



MODEL 2C2

GET THIS
NEW *Free* BOOKLET
"HOW TO CHOOSE AN ORGAN"

Tells what to look for . . . what to avoid.
Helps assure selection of most satisfactory organ for your purpose. Send for it today, without obligation. It's *free*!

MAIL COUPON TODAY!



CONNSONATA, DIVISION of C. G. CONN LTD., DEPT. 338, ELKHART, IND.
Send new *free* booklet—"HOW TO CHOOSE AN ORGAN."

Name _____
School _____
Address _____
City _____ Zone _____ State _____

nomic situations. Three of these schools already had well-established music programs. In the fourth, music education was relatively new.

The results were significant and exciting. In each of the schools, staff and children responded eagerly and begged for more concerts in future years. In an East Harlem School, children of the neighborhood, together with many newcomers, Puerto Ricans with a meager grasp of English, found to their delight that music was a language they could all understand.

The teachers and principals in the four schools offered valuable comments and recommendations.

Two Young Audiences concerts were included by the Metropolitan Museum of Art in its program for Membership Children. These highly successful recitals will be imitated by other community groups next winter.

Concerts for Blind

A series of concerts at the New York Institute for the Blind, which reached every child at the Institute, was made possible through the efforts of Miss Jean Poole, a staff member who attended a demonstration the year before. The moving response of these sightless youngsters opened possibilities for work with handicapped children. The Young Audiences artists demonstrated their flexibility by adapting their program to the auditory and sensory rather than auditory and visual needs.

It doesn't matter where you are, what kind of schools you have, or what kind of people are in them. Young Audiences concerts will "take."

How can you get them? Miss Carol Morse, Executive Secretary, at 30 Broad Street, New York, will send you literature which you can give to parents and to leaders in your schools or community. Ask them to help you raise the necessary funds. Talk about Young Audiences to everybody. If there is a Young Audiences concert scheduled for any school within reach (Miss Morse can tell you) invite your supporters to go.

Young Audiences concerts cost \$125.00 each, regardless of size of the performing group. How, you may wonder, can nationally famous

musicians play for school children so reasonably? The answer is that they schedule a series of several concerts in each locality. The Quartets or Trios will arrange two one-hour concerts a day for three days in one area. Thus their fees are somewhat commensurate with their stature. Also, they have the intense satisfaction of knowing that they are building more audiences for future appearances.

The New Music String Quartet has found in its evening audiences of adults, the parents of the children they had previously played for in a school. The youngsters recommended the concert to their parents!

So it is necessary to raise \$125.00 for each concert. A series of three is desirable. There are lots of ways to finance it, and it isn't as hard as it looks. Bazaars, benefits, antique exchanges, sales, and lectures offer ways of raising money. In my daughter's school, half of the cost of the three concerts was paid from the school's budget. To raise the other half, a letter was sent to the parents, asking them for contributions of any amount. At one PTA meeting a short announcement of the project was made, emphasizing Young Audiences' painless but permanent value, and two months later we were "over the top." It was as easy as that.

Sources of Support

What works in some communities won't always work in others, of course. Here are some other sources of local financial support: school funds in existence for music education and assembly periods; general school budgets; admission charges for concerts (recitals can be sponsored by associated groups—PTA, for example when the school is unable to charge fees); local service clubs; community and cultural groups—the Junior League, Youth Councils, chamber music societies, museums; local foundations; business, industrial, and labor groups; individual donors; membership dues. Local chapters may build a group of supporters who pay annual dues in return for certain privileges.

It isn't too hard. After you've enlisted your committee of supporting enthusiasts, and exposed them to one Young Audiences concert, the

MARTIN
Freres
MADE IN FRANCE
CLARINET

**THE ONLY ARTIST CLARINET
PRICED FOR
EVERY PLAYER!**

For more than 200 years,
the pride of
French craftsmen.

No. 1
17/6
Boehm.
\$199.50
Complete
Outfit

A COMPLETE WOODWIND FAMILY

- Martin Freres Alto Clarinet
- Martin Freres Bass Clarinet
- Martin Freres English Horn
- Martin Freres Oboe

Write for free
woodwind catalog.

Sole distributors thru authorized dealers.
Buegeleisen & Jacobson, Inc.
5-7-9 UNION SQUARE, NEW YORK 3, N. Y.
In Canada: 720 Bathurst St., Toronto 4, Ont.

172 Different Facings!



STEEL EBONITE
REC. IN. PAT. OFFICE

THE WOODWIND CO.
NEW YORK

There's a
WOODWIND
MOUTHPIECE
for your embouchure

Woodwind is made of Steel Ebonite*, an exclusive hard mouthpiece rubber; sensitive yet durable and non-warping under high temperatures.
* registered U.S. Pat. Office

FREE!

You need this Reed Instrument Mouthpiece Guide, a 12-page booklet listing 172 Woodwind facings with complete specifications. Contains tips on care and selection of mouthpiece — plus a helpful transposition chart. Ask your dealer or write today.

The
Woodwind Company

Dept. A 354
601 W. 26th St.
New York City


mouthpiece originators since 1919

enthusiasm spreads. "I wish I'd had that when I was in school" is the parents' perennial comment.

Last December the *Philadelphia Inquirer's* music critic, Samuel L. Singer, reported on Young Audiences with unusual enthusiasm:

Philadelphia has long been accustomed to the good behavior of the youthful listeners at the Orchestra's children's concerts in the Academy of Music. But when an audience of several hundred youngsters gives rapt attention to a concert of chamber music, that is news.

Perhaps the best known and the most highly organized project is acquiring national scope under the title of "Young Audiences, Inc."

Concerts for Young Audiences have been given with great success in numerous suburban and city elementary schools. . . . Last Sunday Young Audiences, Inc., presented the New Art Wind Quartet in a performance not in a school but at a southwest Philadelphia playground. Some 600 children and their parents attended, and their close attention, enthusiastic applause, and intelligent questions were "a joy," according to Miss Edna Phillips, noted harpist, and chairman of the project.

The audience at the Recreation Center was about 40 per cent colored, of all ages. When the musicians came down from the stage and scattered among the children to give them a close-up of the instruments, they were almost mobbed.

"Why is your horn all curled up?"

"Why don't you play the flute straight out in front of you?"

The babbling increased until I feared that the audience would disintegrate and the concert could not resume. But when the Quintet was back on the platform, oboist Melvin Kaplan announced that he needed the audience's help to answer one question: Can an oboe hold a note longer than a clarinet?

"Will you count for me, very softly? Pianissimo?" he asked. Let's practice it once."

Intrigued, the kids whispered, "One, two, three," in the rhythm he indicated. Then, at a signal, they repeated the count while clarinetist Irving Neidich, and Kaplan, on his oboe, sustained one note as long as possible to see "who would win." Order was thus painlessly restored and a demonstrative lesson in single versus double reeds was taught!

Later, Tina Di Dario and Earl Chapin "raced each other" down a scale to answer the question, "Which can play lower, the French horn or the bassoon?"

A polished performance of Darius Milhaud's "The Chase" completed the program. The "musically underprivileged" audience absorbed it greedily.

After you attend a Young Audiences concert you will agree with Mr. Taubman that "Its mission is enterprising, imaginative, and in the best interests of children and music."

SINGING CITY

(Continued from page 19)

those from the ambassadors."

And still another choir member explained what the summer choral workshops and conferences at the Fellowship House Farm, 120-acre training center in the Pennsylvania Dutch countryside of Montgomery County, meant to her. She said, "The spiritual . . . uplift of living, working, playing, studying, and singing together is unique and difficult to describe, but thrilling to experience. At the Farm, each person learns how important the other person is and how much more can be accomplished together than alone. Whether it's putting shingles on an old barn, picking corn, playing games, singing songs or observing silence together, each person's contribution adds variety, individual character, and harmony that make the resultant experience a pleasure to all."

It is one thing to assemble groups of choirs; it is quite another matter to mold these groups into a smoothly functioning and performing unit. Elaine Brown's ability to transform a heterogeneous assembly into a tightly knit and responsive group is almost miraculous. Her sincerity of purpose and enthusiasm are contagious. Assisting Mrs. Brown behind the scenes are Raymond M. Steinberg, manager of Singing City, and a full-time assistant at each sponsoring agency. This group, assisted by the twenty-five community choral directors and countless volunteers, work tirelessly to handle the myriad details involved in the many Singing City projects and concerts. The latter have been growing each year and playing to capacity audiences.

Singing City's choral repertoire is varied and inclusive. Under major categories such as Music of the Faiths, Songs of the Nations, and Songs of Brotherhood, a wide range of choral expression is included — from easy Chanukah rounds, simple Bach chorales, beautiful Gregorian chants, folk songs, and spirituals, to the more difficult Bloch's *Sacred Service*, Schutz' double chorus motets, Palestrina motets, Hindemith's *Requiem* on Lincoln, and such great works as Beethoven's Ninth Symphony.

It's interesting to note that because of its simple but profound statement, "No Man Is an Island" is a real favorite and almost a theme song with the Singing City choirs.

The search for new choral settings on brotherhood and democracy is continuous. Singing City is interested in seeing that more of this kind of music is published and is always anxious to learn of its availability in either manuscript or published form. A recent search for a local composer who could write original, meaningful music was ended when Aaron Copland suggested Romeo Cascarino to Elaine Brown as one of Philadelphia's most promising young composers. Mr. Cascarino has just completed an original musical setting to some of William Penn's writings on brotherhood which will be introduced in one of next year's concerts.

A condensed version of this year's Singing City concert is in preparation and will soon be available for wider use in school assemblies and special programs with greater variety and choice of music.

The doors of Fellowship House and Singing City are open to all peoples at all times. In fact, new doors are being opened every day. Already fourteen other communities, from nearby Chester to Kansas City, Missouri, have been inspired to start Fellowship Houses of their own.

Training courses at Temple University, Settlement Music School, and Fellowship Farm provide for advanced study as well as initiate new choir members and choral directors. Music library facilities have been set up to aid new and old choirs. Unique Brotherhood Quartets have been organized to visit other choirs and community groups as singing ambassadors of fellowship.

Each choral director who attended

the meeting that night left with new and revitalized ideas with which he could inspire his own choir and his own community to keep on building bridges of understanding and fellowship through choral music. ▲▲▲

Whatever the relations of music, it will never cease to be the noblest and purest of arts. It is in the nature of music to bring before us the absolute truth and reality, what other arts can only imply. Its inherent solemnity makes it so chaste and wonderful that it ennobles whatever comes in contact with it.

Wagner

TWO POEMS

By Stanton A. Coblentz

UTTERED IN MUSIC

The sorrows of the centuries murmur here,

The rush of frolicking feet that trip in tune,

The longing for the mountains of the moon,

And plunge of storm-clouds, like a god's career;

Quiet and gale,
Canyon and height,
The dawn's red tale
And sagas of night,

And triumph and doom, torment and love and fear.

Inklings of song too sweet for mortal sense,

Glimmers from stairs up which all spirits go,

Hints of eternal foamless tides that flow

No man can answer how, nor where, nor whence;

Whirling of wings
And flutter of leaves,
And groping for things
No seeker achieves,

Find voice in music's tongueless eloquence.

SYMPHONY

Here is the call of man's nobility,
Uttered in syllables beyond mistake,
When gods and stars join voices in one plea,

And stars and gods within man's heart awake.

We
Raise
Cane...



CHOOSE

Picard

GOLDEN CANE REEDS

A horticultural achievement specially developed, patiently dried, carefully graded and cut right in our own French cane fields. Vibrant and responsive. PICARD is top professional reed quality.

CHOOSE

Scientific

FRENCH CANE REEDS

Right from our sunny fields in southern France. SCIENTIFIC has a triangular tone vent with a special sealed-in formula which absorbs moisture and prevents sagging.

Ernest Deffner
Division of Pancoard, Inc.

Dept. A-354
601 West 26th St.,
New York 1, N. Y.



FREE Literature Upon Request!

MOVIES AND MUSIC

C. SHARPLESS HICKMAN

THE increasing use of stereophonic sound and the keying of film scores to a popularly saleable theme were the two major trends in motion picture music during 1953.

Stereophonic sound is not new, of course, and was done on a far more complex scale several years ago in *Fantasia*, with its many sound tracks and speakers placed throughout the theatre. The advent of three-dimensional and large-screen processes and the increasing emphasis on "big" productions (such as *The Robe*) have led to its more frequent use. Its one drawback—especially as used by Warner Bros. and 20th Century-Fox—is that sooner or later American motion-picture patrons will be permanently deafened by the overamplification to which they are subjected.

Theme music (as distinguished from the use of a song such as Rak-sin's "Laura," written for an integral dramatic purpose in the picture of that name a few years ago) got its first big push with *The Third Man* zither theme and really snowballed with the *High Noon* ballad and with "Hi Lili, Hi-Lo," from *Lili*. It has been responsible for some welcome added income to several of our film composers, and also for some unfortunate effects—a typical example of the latter being Tiomkin's use of a banal marching theme in Owen Crump's gripping semi-documentary picture, *Cease Fire*.

Other trends have included the continuance of many adroitly orchestrated scores for small orchestra (to accommodate the budgets of independent producers) and the issuance of several concert music shorts, such as those by M-G-M and 20th Century-Fox, to pad the programs of

major single features booked for road-show engagements.

The best motion picture score I heard in 1953 has not yet been released. It is George Antheil's music for *Dementia*, a luridly arty, *avant garde* film dealing with an overdramatized psychoneurotic theme. Orchestrated by Ernest Gold, it really carried an otherwise poorly disciplined film which should hit the art houses later this year. Antheil's score for *The Juggler* is another gripping composition for films which deserves exceptional praise.

It is difficult to know just where to draw the line in listing 1953 films, for release dates vary throughout the country, and while the Hollywood reviewer may sometimes see local productions before some of his confreres do, he is far behind his New York associates when it comes to viewing the imports.

Some Time Lag

The Academy awards here are based on a week's run at a Los Angeles metropolitan-area theatre during the calendar year. Yet in New York one often finds that films considered by the Academy in one year are not considered by the New York critics until the following year. (*Moulin Rouge* is a case in point, being a 1953 film in New York and an Academy winner in 1952.) The reason for the Academy's "jump" is that many producers, aware of the box-office value of an Academy nomination, make efforts to book in pictures for a week's run during the Christmas holidays, though New York and national bookings may be delayed weeks or months.

Thus, if the following selections

(made in alphabetical order according to types of films) seem a bit out of line in your part of the country as a 1953 choice, or omit pictures whose music you particularly liked, put it down as much to a possible time lag as to lack of artistic discernment on the part of the present writer.

Among scores for straight dramatic productions, those I felt to be particularly outstanding were by John Addison (*Terror on a Train*), Larry Adler (*Genevieve*), Georges Auric (*Moulin Rouge* and *The Titfield Thunderbolt*), Vaclav Divina (*Thy Neighbor's Wife*), Josephershenson (*It Came from Outer Space*), Ernest Gold (*Jennifer*), Fred-eric Hollander (*The 5,000 Fingers of Dr. T.*), Alan Rawsthorne (*The Cruel Sea*), Leith Stevens (*The Wild One*), and Franz Waxman (*A Lion Is in the Streets*).

In the field of documentary films, among those in general distribution I would cite Arthur Benjamin's music for *The Conquest of Everest*, Paul Smith's purposefully humanizing score for *The Living Desert*, and Oliver Wallace' dissonant music for another Disney film, *The Alaskan Eskimo*.

Among animated films there was George Bruns' jazzy music for UPA's *The Little Boy with the Big Horn*; Rene Clorec's abstract score for the French picture, *Johnny, the Giant Killer*; Joseph Dubin's clever arrangements for Disney's *Toot, Whistle, Plunk and Boom*; and the music for three more brilliant UPA cartoons — *The Tell-Tale Heart* (Boris Kremenliev), *The Emperor's New Clothes* (Ben Lees) and *The Unicorn in the Garden* (David Rak-sin).

To counteract such a hodge-podge as *Tonight we Sing* (the alleged life of Sol Hurok) there were such biographies as *Gilbert and Sullivan* and the lesser *Melba*. First-class transferrals of stage musicals to the films reached a peak in such pictures as *Kiss Me, Kate* and *Call Me Madam*, while *The Band Wagon* sparkled with good ideas, music, and dancing. And not to be overlooked is Laurence Olivier's production of the Arthur Bliss-Christopher Fry adaptation of John Gay's *The Beggar's Opera*. All of these proved that the film musical need be neither blatant nor boring. ▲▲▲

PIANO

(Continued from page 43)

another. Through a coordination of the physical and mental, it is possible for the student to externalize this understanding of relationships. In this way the mental understanding is projected through physical application.

The introduction of rests parallels the presentation of notes. Rests represent an important function in music—*measured silence*. From this it is apparent that the function of rests to represent *silence* parallels the function of notes to represent *sound*. A knowledge of rests and their time values, along with a knowledge of corresponding note values, contributes toward a fuller understanding of the time signature and of rhythm itself. It follows from this that knowledge and control of the time value of notes and rests develop rhythmic playing. For this reason a strong grasp of rhythmic values establishes a basis for musical playing and a well-developed sense

of rhythm builds self-confidence and musicianship. It goes without saying that a well-rounded approach to musical understanding is accepted as a desirable goal in piano teaching.

Presentation of melody playing to the student may be based on such familiar activities as walking, swinging, and marching. In this way, playing a melody on the keyboard is approached by the student through motor activities which are common daily experiences. A rhythmic approach may be used to introduce melody playing to the student, since the rhythmic aspect of music study is easily identified with primary activities in a child's development.

Objectives

The objective of this approach is (1) to give the student a sense of playing a melody in a natural and functional way, (2) to translate muscular response into an intellectual understanding of a melody and its performance, and (3) to enable the student to master keyboard problems

with greater freedom and ease.

Middle C can be used as a starting point in introducing melody playing to the student. Thus it is not necessary to discard a time-tested initial approach to the keyboard. Learning the names of notes may depend on the individual student. (An example of this might be the pupil who has not yet learned the letters of the alphabet.) In considering each student individually, the actual procedure used to introduce the names of notes is a matter to be determined by the individual teacher.

The reason for using games in piano instruction is to make the study of music more functional, more creative, and more realistic. It may be adjusted to the physical and mental growth of the child, and at the same time based on the demands and realities of music study and keyboard problems as they arise. A child at play is almost always rhythmic, whereas the same child at the keyboard tends to be arrhythmic and self-conscious. The connection between play and piano study should and can be a natural one. ▲▲▲

Unprecedented!



Strike Up the Band
LP
THE COLUMBIA CONCERT BAND conducted by
MORTON GOULD
COLUMBIA masterworks

MORTON GOULD
conducts the
COLUMBIA CONCERT BAND
in an unparalleled recording of a distinctive
and balanced band program consisting of

OUR UNITED STATES — March
MARIANNA
WING-DING
MIDNIGHT IN PARIS
ITALIAN IN ALGIERS — Overture

Recorded by
COLUMBIA RECORDS
33 1/3 rpm—No. AL-41; 45 rpm—No. A-1096
78 rpm—No. M-1096

The greatest aggregation of
instrumental artists ever assembled
in one professional group.

FULL BAND AND SYMPHONIC BAND ARRANGEMENTS . . . PUBLISHED BY
SAM FOX PUBLISHING COMPANY, Inc., RCA Building • Radio City • New York 20, N. Y.

MUSIC FRATERNITIES

(Continued from page 35)

assistance to such well-established institutions as those in Tanglewood, Interlochen, Idyllwild, Chautauqua, Aspen, Fontainebleau and Andover's Organ Institute—and the list seems to be growing.

Commendable as is the program of scholarships, perhaps the greatest assistance given by these four groups is in the promotion of American music. Here, their record is well-known and highly respected. Their accomplishments include: the maintenance of a Composers' Bureau, a program of American Music Awards, the purchase and presentation of scores and recordings to school libraries, the publication of a Modern Music Series, the commissioning of a work, the cultivation of young minds through development of music tastes and understanding, journalistic efforts resulting in an annual publication exclusively devoted to portrayal of the American scene, competitions at student and professional levels to spur creative efforts, some "first perform-

ances" each year, and repeat performances of hundreds of American compositions every year.

Less spectacular, perhaps, but extremely important is the help given by the four fraternities to many other national organizations. This takes the form of outright gifts, active cooperation, general endorsement, or direct membership, leadership, sponsorship and representation and is a benefit to many associations prominent in today's music and fraternity picture. Most of them you will recognize as old alphabet friends: MTNA, MENC, NAMT, NAACC, NFIP, NPMC. Then there are the Musicians Club of America, the Metropolitan Opera Association, the Professional Pan-hellenic Association, the Interfraternity Research and Advisory Council, the Composers' Press, the American Symphony Orchestra League, the National Conference on College Fraternities and Societies, and, of course, the National Music Council.

Now let's take note of some of the philanthropic work done nationally and internationally. It includes gifts of musical equipment to

Children's and Veterans' hospitals (the "equipment" including records and recording machines, clinic organs, pre-pianos, autoharps, song books, rhythm band instruments, etc.), actual hospital service at both the therapeutic and the entertainment level, the presentation of Victory Musicales and a successful million-dollar war bond effort, assistance in re-stocking war-devastated music libraries, and many personal and institutional gifts besides. As if to prove Mr. Holmes' statement that "Every now and then a man's mind is stretched by a new idea and never shrinks back to its former dimensions," these four fraternities have commendably continued this worldwide service. They've done it by aiding schools in Korea, Japan, and the Philippines, plus generous participation in the music activities of UNESCO and the NMC's Committee on Music Rehabilitation.

Additional accomplishments to which the four fraternities may rightfully lay claim are: the building of two practice studios and one lodge at the National Music Camp, the active operation of two national



UNIFORMS

A handsomely uniformed band radiates high morale. Our direct representative will suggest fund-raising ideas, help you make selection, and quote prices.

Ostwald makes prompt delivery of a quality uniform at a competitive price. Your order receives our most meticulous attention, down to its smallest detail.

Write for illustrated free catalog. Band Technique Films also available on a sale or rental basis.

"Uniforms by Ostwald" is America's foremost designer and manufacturer of Band, Drum Corps and Orchestra uniforms.



"UNIFORMS BY *Ostwald*"
INCORPORATED
OSTWALD BUILDING,
STATEN ISLAND 1, N. Y.

student loan funds, the building and permanent maintenance of one studio and two cottages at the MacDowell Colony, the sponsoring of a competition in Musicological Research, cooperation in the Soldier Music Program of the U. S. Army Air Force, the recent launching of an artists' association to aid in the placement of young talent, the maintenance of music programs in the Neighborhood Music School of Los Angeles and the Gad's Hill Settlement School of Chicago, many varieties of community music service, and establishment of the first television award designed to recognize accomplishment in the video field of serious music. Achievements for sure!

It would be folly to attempt a comprehensive enumeration of the forces at work toward the development of the individual college woman who comes into fraternity membership, but it would seem equally foolish to make no mention of it. This pattern of training represents a primary obligation of any real fraternity. It is the effective set-

ting of this pattern that has distinguished all college fraternities as "the greatest youth movement yet devised." It is in this way, and through service to the nation's music schools that these fraternities unquestionably do their most significant job. Strong bonds of fraternalism, however intangible to the non-member, do afford that basis of camaraderie which nurtures creative thinking and cultural development.

Collegiate Relations

Common thought and common purpose afford a constructive background for genuine accomplishment. Diverse viewpoints tempered with strong bonds of basic understanding provoke the mind, the spirit, the interests, the talents, into productivity. The colleges and universities of today generously offer the basic facets of true learning. Fraternity life augments the work of these institutions and encourages the recipients of the training to place an intellectual and cultural emphasis upon

scholastic accomplishment. There is every indication that the music fraternities meet this primary obligation creditably.

With this sketchy resumé in mind, it seems important to recognize that each recent year has found these four groups showing progress toward some altogether fresh goal. In more than one field of musical endeavor, these fraternities have chosen to make the new their known. They also grow closer together in general aims and perspective, in recognition of common bonds and common abilities. Each has found it is possible to operate in a highly "competitive" fashion without sacrificing the ways that are wholesome, constructive, and commendably distinctive. They have explored their vital areas of mutual interest and have learned the merit of working together in many ways—practical ways that are bringing ever greater rewards to each, and are producing a "progress total" in behalf of music that should be credited as a genuine contribution to the art, to the profession, and to the country. ▲▲▲

GRAY-NOVELLO

H. W. GRAY *presents* RECENT CHORAL and ORGAN MUSIC

SACRED CHORAL

(For S.A.T.B. unless otherwise noted)

How Firm a Foundation, (American Folk Hymn)	Arr. Richard Warner	.18
Psalms 67 (Mixed in Unison)	Regina H. Fryxell	.18
To the Infinite (T.T.B.B.)	F. Schubert, Arr. Boyce	.20
The Lord My Shepherd (S.A.)	E. S. Barnes	.16
Christ is the King	David McK. Williams	.20
A Hymn of Joy	W. A. Goldsworthy	.16
Fight the Good Fight	Leo Sowerly	.18
The Armor of God	Leo Sowerly	.20
We Sing of God	John Leo Lewis	.20
(1953 A.G.O. Prize Anthem)		
Mary Wore Three Links (Spiritual)	Arr. N. Lockwood	.20

SECULAR CHORAL

Birds of Passage (S.S.A.)	H. A. Matthews	.18
The Gentle Silver Swan (S.A.T.B.)	J. Arcadelt	.20
Margot, Hasten to the Vineyard (S.A.T.B.)	J. Arcadelt	.20

ORGAN

Carol-Prelude on "Greensleeves"	M. Searle Wright	.75
Exaltation	Clarence Dickinson	.75
Chaconne ("King Arthur")	Purcell, Arr. Cook	.90

ORGAN AND PIANO

Three Movements From the Brandenburg Concertos J. S. Bach, Arr. W. A. Goldsworthy	3.00
--	------

THE H. W. GRAY CO., Inc.

159 E. 48th St., New York 17, N. Y.

Agents for Novello & Co., London

GRAY-NOVELLO

TEXAS BELLES

(Continued from page 45)

still retained her active membership in the Alpha Omega Sunday School class of "First" Church. Originally a class for college girls, it has since developed into one for young matrons and business girls, a power in church and community. Eloise Milam was blessed with dynamic leadership. She also loved people and enjoyed serving them. It was a happy choice that directed her strong sense of purpose and obligation to the teen-age girls of her community. She knew they were approaching the age when young people begin to drift away from the church. If they could only be held steadfast through these trying years of mounting independence and doubt!

Then the idea of a young girls' chorus began. This was *her* field. The group started back in 1942, when Eloise Milam was asked to get together a few girls to sing at a Texas bond rally. The result was so successful that the seventeen girls who participated clamored to make the Melody Maids a permanent or-

ganization. Since that time, the chorus has grown to seventy-five girls, with hundreds on the waiting list. Members are chosen by tryouts, and about twenty each year replace those who go on to college, marry, or move away.

Basic Requirements

Aside from the requisite talent for and love of singing, there are few requirements. A girl must be fourteen or older. There must be no smoking and no drinking. The girls must be able to get along together: in other words, no gossip, no petty backbiting. Each must make a harmonious adjustment to the group.

Up to this time, the Melody Maids have made half-a-dozen transcontinental trips, chartering their own coach, pullman, or bus. Some of their major appearances have been at the Lions, Rotary, and Kiwanis international conventions and before the National Secretariat when the United Nations was still at Lake Success. In 1951, sixty-five girls were flown from Texas to New York City to sing their own original songs on a special TV program.

On all of their trips, the Maids never fail to appear at as many of the veterans' hospitals as possible. Not only in their own state of Texas, but from coast to coast, and from the Gulf to the Great Lakes, they have entertained wounded veterans, and the announcement that the Melody Maids are coming causes spirits to rise and hospital morale to take an upswing. Because of their fine character, many of these appearances have been sponsored by Veterans' Hospital Programs, a Protestant church organization acting in the interest of all churches.

As the Melody Maids increased in number, they outgrew the Milam living room. Once the idea of a clubhouse took root, it quickly materialized, as most of their projects have a way of doing. Just how, is a story in itself, but a sizable structure, christened Harmony Hut, is now the workshop, rehearsal hall, and general meeting place of the Maids. Here, after morning worship service every Sunday, twenty to fifty boys in uniform are invited for a bit of Texas hospitality. The Maids maintain that no boy or girl in uniform

Hurry . . . HURRY . . .

HURRY!

- Be one of the first to see it!
- 1954's outstanding NEW publication!

Get your **FREE** copy at exhibit tables 38-39 at the Convention.

VOCAL . . . INSTRUMENTAL

See Schmitt's high caliber list of publications for your field — especially selected to help make your music education job easier.

EXHIBIT TABLES 38-39

SCHMITT MUSIC CO.

88 SOUTH 10TH STREET, MINNEAPOLIS 3, MINN.

ACE BATONS

*The Music Teacher's First
Choice in Batons*

**Come To Booth 95 For
Your Free Sample of The
25th Year Anniversary**

MODEL ACE DIRECTOR BATON

See Your Local Dealer

**For A Complete Selection
Of Fine Ace Director Batons**

Distributed By

HENRY TELLER & SON

5490 DORCHESTER AVENUE, CHICAGO 15, ILLINOIS

in the Beaumont area need be lonesome. It is all group fun; no "pairing off" or dating is countenanced. Married G.I.'s away from home are welcome and free to enjoy themselves, and with no complications.

Since most of the Maids are school girls, many of their major activities are geared to the school calendar. During a recent Christmas vacation the Melody Maids made a good will trek to Mexico City. After taking the city by storm, they "adopted" a crippled shoeshine boy there. Later they made up a purse and brought him by plane to Beaumont as their guest. After entertaining him well, they took him to orthopedic specialists and made plans for an operation at a later date. Young Señor Martin Jiminez Soso returned to Mexico with \$300 to finance a business course. Headlines in the Mexico City paper later read: "Shoeshine Boy Treated Like Millionaire in Texas." A wire from the Dallas News correspondent quickly followed: "Martin believes Beaumont is heaven, Maids angels, hamburgers manna." The United States Embassy in Mexico's capital cited

the case to the State Department as an outstanding example of the Good Neighbor Policy.

Where does the money come from to finance all of these tours and projects? That is another of the magic touches. Each year the Melody Maids put on a musical, or a revue, in Beaumont. It is an elaborate affair with original music, costumes, scenery, and all the trimmings. Everybody pitches in, and almost all of it is the work of their own needles, paint, and canvas. All the town turns out, plus the surrounding countryside. The money realized from the sale of tickets and advertising, goes into the treasury to form the backbone of the next contemplated venture.

European Project

Early in the spring of 1952, the idea took root in the minds of the Melody Maids that our boys stationed in Europe felt neglected and unappreciated. Many of the soldiers were quite young, and perhaps far away from home for the first time. Thus loneliness and homesickness

were prevalent. So, the Maids hatched up a project. "Let's show our boys overseas that the American girls back home *do* think of them and miss them." Suggestions boiled over in Harmony Hut. Wires were pulled. But their hopes were stymied everywhere by a polite but firm "impossible." So the Maids came back to their old standby—"Let's do it ourselves."

As usual the local newspaper got behind them. So did the mayor and public-spirited businessmen. A benefit baseball game was promoted, a fashion show staged on the spacious estate of one of the local multi-millionaires, and a radio marathon took up an entire evening.

Melody Maid Week was declared by the Mayor. Coke and hot dog stands were set up. The local Coca Cola plant donated the beverage; the police okayed the space on the downtown streets. Bottles and old newspapers were gathered and sold. As Eloise remarked, "We did everything we could think of, plus applying a few thumbscrews in the right places."

The Maids have a bookkeeping



13 BIG features on every Thomastik Equipped Outfit

with Precision Steel Strings and Fine Tuning Tailpiece

1 MINIMUM PEG TUNING, possible when accurate tailpiece tuners are used.

2 RETAINS TONAL PRECISION over long periods; unaffected by climatic changes.

3 TENSILE STRENGTH and durability prevent fraying, breakage, etc.

4 STRING UNIFORMITY replaces usual gut, aluminum, silver, etc., combinations which tend to distort tonal balance required for properly phrased chords and slurs.

5 BALANCED STRINGING . . . with G thickest, D, A, E relatively thinner, equalizes top-of-instrument pressure and eliminates "wolf tones".

6 LESS FINGERBOARD-STRING DISTANCE requires less finger pressure, facilitates playing ease, accurate intonation and increased string life.

7 CHROMIUM STEEL demonstrated greatest durability and tonal superiority in impartial scientific tests.

8 "SILK STRING COVERINGS" protect string and bridge.

9 40% ADDED VIBRATING AREA between the bridge and end pin (a dead area with other strings and tailpieces).

10 FOUR PRECISION TUNERS for individual string tuning with simple built-in fingertip control.

11 **ACOUSTIC TAILPIECE DESIGN improves tone and lengthens vibrating area.

12 ATTRACTIVE DUR-ALUMINUM with a smooth black finish.

13 METAL TAILPIECE HANGER eliminates tonal distortions produced by gut hangers, which expand and contract with climatic change.

*Included with some strings.
**Available for use on violin, viola and cello.

Ernest Deffner
division of Panacord, Inc.
Dept. A-354
601 West 26th St.,
New York 1, N. Y.

FREE!

Please send Thomastik Literature

☐ New booklet, expert technical answers to string questions, visual material on strings and tailpieces.

☐ Handsome folder illustrating Thomastik Violin, Viola, Cello and Bass instrument outfits in color.

Write for literature

Name _____

Address _____

City _____ **State** _____

Dealer's Name _____

City and State _____

Ernest Deffner, 461 Eighth Avenue, New York 1, N. Y.

system that is both unique and effective. All money raised by group projects goes into a "pot." A portion of each ticket sold, however, is credited to the seller's own personal account toward her traveling expenses. Money earned by a girl who for any reason does not take the trip is returned to the general pot. Of course parents frequently come to the rescue to make up a Maid's deficit. And there is always the chance of a big boost from one of the local stores or well-wishers.

In choosing those to make the trip overseas, length of membership, value to the group as a performer, regularity of attendance at rehearsals, and public service functions were considered. Finally, early in July, fifty-two happy girls boarded the bus for New York City. Between camp and hospital programs in that area, they struck a few bonanzas on give-away radio and TV programs. After attempting everything in sight they garnered a total of \$525 in cash, plus a couple of dozen pairs of much welcomed nylon hose, lingerie, and a vacuum sweeper. In all, the haul enabled two more girls to make the overseas jaunt. Then getting a bit panicky at the magnitude of their venture, they made a hurry up call to Veterans' Hospital Programs of Charleston, West Virginia and won their active support. The organization came through by supplying an emcee, escort, and business manager for the entire tour.

Tickets, passports, and a multitude of details—including the raising of close to \$15,000 for expenses—were now taken care of, and a lucky twenty-two Maids boarded the huge Pan American plane to fly to London. From the ground at the airport, thirty unselfish pals waved bon voyage.

London Welcome

When the Melody Maids set foot in London, the fun began. Here the one and only friend well-known to them was Captain Roy Womack, from Beaumont, now stationed at Shaftesbury Air Base. Always a big booster for the Maids and their work, Captain Womack immediately set up several programs at his base for the next day, plus a half dozen more at the nearby Burderop Hospital for the following day. Military

wheels were now set in motion, as the news quickly traveled about that twenty-two Texas lovelies were available for musical programs on short notice. From then on every moment of the Maids' time was taken up. Program after program, both scheduled and unscheduled, clicked off. Time raced by. Then a wonderful day in London and three whole days in Paris topped off the three full weeks of steady grind. The Eiffel Tower, the Louvre, Notre Dame, Montmartre; the Opera Comique, the lovely Parisian shops, the sidewalk cafes; then a hushed moment at the grave of the Unknown Soldier; and countless other ever-to-be-remembered experiences. These were matched in England by impressive St. Paul's Cathedral, still surrounded on three sides by rubble and other evidence of the war's terrific bombing. With new respect for the English people and their stalwart qualities, they visited to Tower of London, Madame Tussaud's Wax Museum, and Buckingham Palace, with its dramatic and romantic Changing of the Guard. A glimpse of royalty and a friendly wave of the hand from Winston Churchill himself helped to make London the overwhelming favorite of many of the teen-agers.

How were the Maids received by the American boys? Words can hardly express the almost frantic joy shown at every appearance. Not that the singing wasn't tops, for any program put on by the Maids is that and more; but to these home-hungry lads, here was the kid sister, the girl next door, the sweetheart of school days, and all that America stands for, rolled into one. Here was their own kind of girl, the kind waiting back home. After a program, the more aggressive would crowd up for a closer look, to drink in the sweetness and freshness of unsophisticated home girls. "The most fun I've had since I came here two years ago." Or, "Gee, I'd almost forgotten what nice girls looked like." These were typical expressions. Time and time again, soldiers who could wangle passes hitch-hiked to neighboring bases to catch another program there—as often as four and five times, and in some instances as far away as ninety miles.

As for the Military—long before the tour was ended, the Maids could almost write their own ticket. They

made a 3400-mile tour in military planes during the 1952 Christmas vacation. This took the Maids to bases and hospitals in New Mexico, Tennessee, the Carolinas and Texas.

Naturally, it takes a strong personality to spark such activity, and to hold it in check. Fortunately, Eloise Milam possesses that faculty. Though blessed with seemingly boundless vitality, she is modest, unassuming, and quick to give credit to everyone who adds even a tiny impulse to the MM work. "All I ever do is to take a grand bunch of kids on a wonderful vacation which they pay for themselves," is her way of summing up her work with the Melody Maids.

Sense of Responsibility

However, all is not fun and frolic. A serious sense of duty, purpose, and responsibility prevails, and there is active participation in all local civic, church, and community projects. In a typical recent month, the girls have provided music for an Eastern Star convention tea, several Sunday school classes, a Lions Club luncheon, a political rally, a church-sponsored style show, the polio drive, a drive for disabled Vets, a Business and Professional Women's banquet and a church banquet. Practically all the girls sing in church choirs and are active in other organizations. Many are top-ranking students. Everything possible is done to make MM activities augment school activities. For example, on tours, girls take notes which later can be used for reports in English and civics classes. Experiences and knowledge gained on trips are constantly useful.

The summer of 1953 found the Melody Maids headed for California. They toured military bases and hospitals along the coast and then twenty-one girls flew to Hawaii. There they went through their regular routine of daily hospital shows, programs at service clubs and base theatres, as well as appearances at the territorial hospital and prison.

Would that every town in our land had a similar project in action for its young girls, to provide such a good influence for its future wives and mothers! Or perhaps it would be simpler to say—would that every community had an Eloise Milam!

▲▲▲

YOUR ORCHESTRA

(Continued from page 38)

tained with limited instrumentation. Usually, a small group of three or four violins, viola, cello, bass, flute, clarinet, trumpet, trombone, drums, and piano will be adequate. These orchestrations are cued and cross-cued for this basic ensemble to present a full harmonic texture and transparent sound.

Almost everyone has attended a musical where the orchestra was too loud. This is the responsibility of the orchestra or conductor (or both) and is considered an unpardonable sin in the theatre. Lyrics are usually plot motivation, and if they cannot be heard, the thread of the story is broken. Furthermore, if the vocal performer has to compete with the orchestra, the tone is strained and unpleasing. Most theatre orchestrations are designed for a maximum of instrumental color with a minimum of volume. If accompanying music attracts too much attention (by virtue of color, activity, or volume) it is inept.

The musical schedule should be well understood by all attempting a musical production, either professional or nonprofessional. From the very first rehearsal, the rehearsal pianist (who eventually becomes the orchestra pianist) is in daily attendance to play the score as needed. The conductor also attends and makes notes of tempi, dynamics, and any changes in the score required by dramatic timing or scene shifting. Active participation of the musical department in this phase of a show is extremely important, and the producer or conductor who permits this groundwork to be overlooked is in for serious trouble. Approximately two days before dress rehearsal the orchestra is assembled for a reading of the orchestrations. It is desirable that this not take place in the theatre, but in some small hall where the players can be seated for comfort and best sound. The score is read in show order (usually reserving the overture and entr'acte till later) in a careful and methodical manner. Notes, tempi, dynamics, and balance are achieved before going ahead to the next selection. Careful attention is paid to all *segue* numbers (numbers following one another without pause) for changes of instrument, mutes for strings, tun-

A Universal Language- Who Says So?

THEY say music is a universal language. Music is a language which everyone understands. Stop that nonsense! Music is a language which practically no one understands. It is the most difficult language in the world. . . . Now my friends, support your orchestra for civic reasons, support it for social reasons, if you will, support it for educational reasons, but if you are going to support it for the thing which you will get out of it, try to understand the language. Don't think it is an easy language. Don't fall for that old gaff that it's a language which goes from nation to nation throughout the world and is understood by everyone. It is understood by everyone in exactly the same way that the Christian gospel is understood by everyone, and that's practically no one. But it is, at the same time, the most permeating, the most powerful, the most incandescent language that the mind and soul of men ever created for communication. And when you make these great forces possible you make

possible the communication of these great ideas.

—From a speech by Howard Hanson,
opening Washington's (D. C.)
National Orchestra Campaign

Do you know, when I sang in the Royal Festival Hall in London they all said no one dared sing Wagner on a recital program. But I did, and after Isolde's Narrative (in Act One of "Tristan"), the audience yelled and cheered and begged for more.

What do they mean, you can't? Music is a universal language—THE universal language. I found that out at once, and I found out, too, that an audience—wherever it is, in Japan or England or Italy—will give you what it feels. If you give them your best, and your best is good, they'll meet you more than halfway.

And this is as true in a night club as it is in the concert hall. You have to do what you feel is right. Then, if you know what you are doing, stand or fall by your talent.

—From an interview
with Helen Traubel
in the Chicago American

ing of tympani, and so on. Each player has his own soft lead pencil, and it is expected that he will mark his part to help his performance.

The orchestra reading should be restricted to the musicians and the conductor, and only when the latter is satisfied are the principals and cast permitted to attend. After a rest break, all join with the orchestra to go through the score. The numbers of the leading players are taken first, followed by the production numbers. The ballet numbers come last, as these usually take considerable time. This cast reading should be a very careful and diplomatic procedure, as the orchestra sound is new and sometimes disconcerting to the performers, who, for many weeks, have been accustomed to the piano. All objections should be duly noted, but no

changes made.

The orchestra should be called at least one hour before dress rehearsal so that all seating problems can be solved and books put in order before the curtain rises. Throughout the dress rehearsal, someone of musical discernment (provided with a duplicate score) should be seated in the rear of the house, making notes of the orchestrations and orchestral performance. At the completion of the dress rehearsal these should be discussed with the producer and conductor, and the necessary changes made in the orchestra's music and performance. This is a desirable policy throughout the run of a show. Most Broadway musicals are monitored continuously to maintain and improve the opening night's performance. ▲▲▲

SAY SOMETHING

(Continued from page 31)

in its proper place is highly communicative.

Within the framework of any tempo and either of these two rhythmic approaches, another question, also essentially rhythmic, remains: Will a given song or phrase best carry its message as a smooth *legato* utterance? Does a clipped sort of *marcato* style allow it to have its say more effectively? Will the wonderful

combination of a flowing *legato* with a strong underlying accent make it "talk" rhythmically? These are only some of the choices that rhythm offers, style-wise, to make music reach into the heart and mind of the listener.

A reappraisal of the rhythmic element of stress can often do wonders for a song which hasn't quite come to life. Too often melodies of the steady-rhythm variety suffer from the oversteering of the conventionally accented "important" notes at the

expense of notes which are thought of as "unaccented." If you listen to a great solo artist or a great conductor from this standpoint sometime, you will find that four-quarter time, for instance, is seldom *one-two three-four*, except in theory and in beginning piano classes. Frequently, stress may be equal throughout a measure, or even placed effectively on a "subordinate" beat. Try assigning importance to the eighth-note of a dotted quarter-eighth combination occasionally, especially at a cadence, and the whole phrase will emerge with a new meaning.

So much for a quick glance at the communicative power of rhythm. The third musical element which lends itself to this power of "saying something" is that of over-all phrasing. A symbolism which I like to use is the characterization of a piece of music as a mountain-climbing journey, in which one first goes over the foothills in a series of small ascents and descents, rising ever higher, until the goal itself is reached. Then comes the descent—often rapid, but sometimes prolonged. Thus is most music constructed—usually with one climactic point, reached through a series of minor climaxes which themselves may be accomplished by smaller rises and falls. Even at the very beginning of the song—the start of the journey—a concept of where one is going is vital. There is a continual looking ahead to the next hill to be gained, while at the same time the climax—the mountain top—is kept in mind.

Other Elements

I do not mean to say that tempo, rhythm, and over-all phrasing are the only important musical elements in this art of choral communication. Certainly intonation, tone quality, and balance of voices need attention too. But there is already a great deal of preoccupation with these problems—so much that I think, from having heard many choruses throughout the country, that the elements here dealt with are more in need of attention at present. No one will deny the beauty of a comparatively well-tuned chord in which each voice is moulded to a lovely blend, but if we are concerned with as complete musical development of

THE VICTOR METHOD

Of Class Instruction For Band and Orchestra

MIFA Edition in Books 1-2-3-4-5 & 6-7 & 8

Each Book (Published for 26 instruments).....	\$ 1.25
Instructor's Manual (500 pages) cloth bound.....	\$12.00
Victor Band Folio No. 1—cond \$2.00.....	parts 40c each
Victor Orchestra Folio No. 1—Piano 75.....	parts 50c each
(These folios are used with Book 1 of the method)	
Victor Concert Folio No. 1—cond \$1.00.....	parts 50c each
(Used as supplementary material with Book 2 of the method)	
Victor String Series—Books 1 & 2.....	\$1.25 each
(Used in connection with the Victor Method Books)	

The Victor catalog is now owned by
The Southern Music Company

Order from your local dealer—or directly from

SOUTHERN MUSIC COMPANY

1100 Broadway

San Antonio 6, Texas

"FOR THE BEST IN EDUCATIONAL AIDS AND MATERIALS"

Use the teacher tested items listed below

WRIGHT WAY NOTE FINDERS — WRIGHT WAY SEALS
WRIGHT WAY PRACTICE RECORD BOOKS
TRU-DOT NOTE PLACER STUDENT SIZE
TRU-NOTE PLACER CLASSROOM SIZE
NAME-A-NOTE AND NAME-A-CHORD GAMES
HALL MUSIC REPORT CARDS — PAPER STARS
DEK-A-MUSIC GAME
MUSICAL EMBLEM PINS AND JEWELRY
OCTAVO AND SHEET MUSIC COVERS
HINGED TAPE

You can inspect all these fine items and many more at
BOOTH 95, or at your local dealer.

Distributed by

HENRY TELLER & SON

5490 DORCHESTER AVE.
CHICAGO 15, ILL.

the young singer as possible in the short time available, maybe some of the above things are really more important. Moreover, faulty intonation and poor tone quality, both of which are rather deep-seated psychological problems, may themselves be markedly improved by placing emphasis on the expressive, communicative aspect of singing.

II

All the foregoing, since it deals only with the musical elements of communication, could apply to instrumental as well as vocal music. What about the other great aspect of choral singing, the poetry?

The first requisite for poetic communication, of course, is clarity. People in the professional field, for example, Fred Waring, with his "tone-syllable" techniques of phonetics, have made the country much more enunciation-conscious in the past few years, and there is great value to be found in these approaches. Another technique that has proved to be useful is to have a neutral listener (or a group of them), unfamiliar with the music, at rehearsal. The chorus sings a phrase at a time, and the listener says as nearly as he can what he heard. If he is honest and literal, the chorus is often in for some surprises. If necessary, the phrase is resung until the listener can repeat the words correctly. (Admittedly, there are occasional ambiguities in the best of spoken or sung English, but these can usually be left to be clarified in context.) The device itself can be fun, and a basic way to instill in the singers the concept of saying something to someone when they sing. Nor is there anything wrong with the conductor occasionally using the pause between phrases for a quick question to the chorus: Where?, What happened?, or Tell me!, as applied to the forthcoming words. Until the time of the actual performance, when there is an audience present, the conductor must set up the psychological line of communication from the chorus to himself as listener.

But there is more to the poetic element than clarity alone. Expressiveness can be wonderfully enhanced by the interplay of certain phonetic components of words. A momentary intensification of a pitch-consonant

at the beginning or in the middle of a word can communicate the word's meaning with great power—"I llllove thee," "wonnnderful," "Nnnnno!"—is a common device of a fine speaker's or actor's technique, and can be equally effective when used by a chorus. Whether a held word is released with a vigorous or a gentle consonant does much to tell the audience in what mood the phrase is being sung. Observe, when listening to effective speech, to what extent dramatic impact is car-

ried not by volume of sound, but by the way in which the speaker's words are formed.

Different kinds of music call for different styles of "speech." Though affectation is to be avoided at all times, it is yet true that the majesty and dignity of a great piece of serious music may best be communicated by a beautifully precise, studied enunciation which would be entirely out of place in a humorous folk song or a modern popular novelty. Singers should, in a sense, be

Boosey and Hawkes BAND RECORDING

now on

LP

FIRST RELEASE NOW READY

... Ten new band works recorded for the first time—and available on one 12" long-play record (33 1/3 rpm), titled:

The Band Plays

—TIOGA
—LA DONNA
—THUNDER SONG
—BLUE-TAIL FLY
—STEPPING HIGH
—ILLINOIS MARCH
—SUNLIT SUMMITS
—SUN VALLEY MOUNTAINS
—A WESTCHESTER OVERTURE
—FANTASY ON AMERICAN SAILING SONGS

- Excellently recorded by the Royal Artillery Band.
- Performed exactly from our printed editions.
- Good listening, but also invaluable aids in your band rehearsal sessions.

\$5.95 (tax included)

Band music catalog, and a catalog of previous record releases (78 rpm) will be forwarded upon request.

BOOSEY and HAWKES

Dept. 321

P. O. Box 418

Lynbrook, L. I., New York



actors when they perform, and an actor is not in character unless his manner of speech is consistent with the person or situation he is portraying.

III

My observation of school choruses prompts one more comment on ways in which many of them can better communicate with their audiences. In recent years, and especially since the advent of television, audiences even in the concert hall have be-

come more conscious of the visual aspect of performing groups.

This does not mean that everyone who performs must be beautiful; not many can be. Nor does it mean standing in such-and-such a prescribed "proper" way, with hands held just so. Nor "putting on" a toothy smile when singing a happy song. Using one's appearance for its best communicative value means that posture and facial expression must say at least, "I have a song which has captured my interest so

much that I want you to hear it. I hope you find it as interesting (or exciting or inspiring or amusing) as I do."

This implies that posture should indicate a controlled aliveness, not stiffener. Hands can be held any number of ways as long as their position does not seem contrived. It is impractical to expect every singer in the chorus to be a highly skilled actor, and not too much is required of him beyond his looking as though he were really caught up in the spirit of the song, whatever it may be saying. Awakening this interest within him is the surest guarantee that he will appear animated in performance. (In the case of small groups who sing without a conductor, rehearsal before a mirror is valuable, even if it is embarrassing the first time.)

Conductor's Expression

The expressions on the faces of the members of a chorus reflect largely, in the last analysis, the expression of the conductor himself. The complex dual role of the leader as both listener and performer is too large a subject to go into here, but the fact remains that he must be both of these, in varying degrees at different times. In the early stages of rehearsal he may need to be more the analytical listener, but when the group performs, the director must be concerned primarily with his communication to his chorus. If, by facial expression, posture, and meaningfulness of gesture, he expresses something to his singers, the chances are that they in turn will "say something when they sing."

PRYOR

(Continued from page 37)

at Charley and shook his head. But pretty soon Thetford commenced to argue again. This time he even waved his arm at the conductor. We could not hear what he said, but we saw a stern look come over Mr. Pryor's face as he looked at the clarinetist and said, "You must not talk to me like that."

Charley calmed down a bit, but a few seconds later he began to act up once more. By now Mr. Pryor seemed "fed up." He summoned a

Irving Berlin's

EASTER PARADE

Published for

SATB
SSA
TTBB
SA

arranged by Boutelle 20c each

Accordion Solo arranged by Galla Rini60

Simplified Accordion Solo arranged by Pietro Deiro, Jr.40

Piano Solo arranged by Stone75

Simplified Piano Solo40

Concert Band arranged by Leidzen 1.50

Symphonic Band arranged by Leidzen 2.00

Concert Orchestration arranged by Bennett 3.50

Symphonic Orchestration arranged by Bennett 5.00

Concert Band (large) arranged by Bennett 3.50

Symphonic Concert Band (large) arranged by Bennett 5.00

IRVING BERLIN *Music Corporation*

1650 BROADWAY, NEW YORK 19, N. Y. • TELEPHONE CIRCLE 7-4200

policeman who was standing by the entrance. The officer came over and seized Thetford by the collar and actually yanked him to his feet. He dragged the protesting musician over to the door and thrust him outside the pavilion. All the while Charley kept shaking his fist at the conductor.

Had that been all, we would have believed that Thetford was getting only what he deserved. But within a few moments all the other clarinetists laid down their instruments and "went on strike" in sympathy with the soloist. They arose as one man and marched outside. Meanwhile the band was playing on. It was not long before the various sections, one by one, also got up and walked out. At last there were only two players left—Mantia and the bass-drummer. It was excruciatingly funny to see and hear them blowing and banging together. Then Mantia was left by himself as the drummer left the scene. Simone played a few measures, then looked up at Mr. Pryor, shook his head as if in disgust, and marched outside the hall.

Pryor Left Alone

For a second or two Mr. Pryor stood on the podium absolutely motionless, as though he were non-plussed. Then he quietly turned and picked up his trombone and commenced to play "Auld Lang Syne" as only he could play it. A few seconds later the door was opened, and one by one the musicians came straggling back to the leader. Thetford was the last man to reappear. After they had all resumed their seats, the full band took up the refrain on the final measures. It was a good comedy.

During the depression Pryor's Band was "laid off" for several years, but in 1934 it played a full season at Asbury Park. Bert Brown, then sixty-six years old, was assistant solo cornetist to William Fees, who had been with Sousa. Mantia was back for his final season with the band. Mr. Pryor at that time was a full-fledged "politician," a County Freeholder of Monmouth County.

Another few years elapsed. Then, in 1942, the City of Asbury Park re-engaged Pryor's Band. The season was split this time. Three concerts were played during Memorial Day

week end, and then the band was laid off until July 4. I attended two concerts in May. Arthur Pryor, then over seventy, was as graceful as ever in his movements.

On June 18, 1942, Mr. Pryor passed away suddenly at his home in West Long Branch. He is buried in West Long Branch Cemetery.

Arthur Pryor is gone, but his beautiful melodies are still heard each summer at Asbury Park, where the Municipal Band under Frank Bryan's direction plays regularly.

▲▲▲

MUSIQUOTE

The man that hath no music in himself

Nor is not moved with concord of sweet sounds,

Is fit for treason, stratagems and spoils,

The motions of his spirit are as dull as night,

And his affections dark as Erebus;

Let no such man be trusted.

Shakespeare

WELCOME

National Music Educators

It's always a pleasure to participate in your National Conference and greet you at the display of Buescher and Elkhart instruments. Come see the new things to help in the advance of music education.



RIGHT DRESS

(Continued from page 29)

stitching at once, even around curved places. In the latter case, the inside needle slows down to compensate for the shorter side of the curve. As is the case in men's suits, the quality of workmanship in a uniform is particularly evident in the careful tailoring of the coat. However, uniform makers face an even greater problem than their as-

sociates in menswear. Men's suits are sold individually, so that two men seldom wear identical suits to the same place at the same time. Thus some individual variation can be allowed for in suit manufacture. Not so with uniforms, which must look alike, even on radically different figures. The braid trim on a coat for a six-foot trumpet player must be spaced in a different way from that on the coat for the five-foot clarinetist in order to make it look the same!

During all stages of the sewing process, operators continuously press seams with the huge electrically operated steam irons. These irons, unlike their household cousins, apply even heat on both sides of the fabric, giving flat, open seams which don't snap back together after one wearing. Many pieces like pockets and flaps are also pre-pressed for accurate shaping. Jackets on good uniforms are also shaped to the individual figure through judicious use of stitched canvas padding, so the pert little majorette's outfit fits as neatly as does the tall lanky trombonist's.

After braid and buttons are in place, the coat receives its final shape-pressing and is then inspected. Meantime the trousers or skirts have been completed too, and the entire uniform is assembled, packed, and shipped in time for the spring concert.

Like other businessmen, uniform manufacturers face special problems. Mr. Ostwald says his chief one isn't mechanical, though. It has to do with the band director who has procrastinated over an order for several months and who finally looks at his calendar only to find the concert a scant few weeks away. Frantically he sends a special delivery letter, almost classic in form, beginning, "I know I am late in ordering the uniforms which we have been discussing in our past correspondence, but the spring concert is only three weeks away, and I wonder if you could possibly rush . . ." If he fancies himself an astute business man, he may also toss in a "bait-line" like, "We are considering a complete set of eighty-five new band uniforms in 1955, and we shall surely not forget you at that time." Manufacturers do make every effort to fill orders as soon as possible, but occasionally music directors display a sad lack of knowledge of the mechanics of clothing production which requires scheduled planning for all departments.

Amateur Designer

Another problem-child to uniform manufacturers is the self-styled uniform designer-director who fancies himself an artist as well as a musician. Like the Sunday painter, he has grandiose ideas but little practical experience. "Here," continues

These are NEW books!

SINGING TIME

For everybody, anytime.

FATHER, HEAR THY CHILDREN SING

For little folk in church, school and home.

HIGH, LOW—TOGETHER GO!

For beginning two-part sight singing in the grades.

CHORAL ADVENTURES

For your changing voice groups.

101 CHORALES Harmonized by Johann Sebastian Bach

For any mixed voice group

They're fully described in our catalog and may be seen at our
CONFERENCE EXHIBIT

Hall & McCreary
COMPANY
Publishers of Better Music
434 S. WABASH AVENUE • CHICAGO 5



G. Ricordi & Co.

The world-wide known **Orchestra Scores of Complete Operas** with the familiar green cloth binding and gold lettering have made their reappearance in the music store

G. Puccini	—La Boheme	\$ 9.—
G. Verdi	—Aida	\$10.—
	Falstaff	\$10.—
	Otello	\$10.—
	Rigoletto	\$10.—
	Traviata	\$ 8.—

1270 Avenue of the Americas—New York 20, N. Y.

Mr. Ostwald diving into a file and producing a lop-sided sketch, "is a sample. This fellow submitted designs for six months. He'd have been thoroughly unhappy with the results if we had proceeded to make up a uniform like this. It's a European cavalry design that hasn't seen much use since the eighteen hundreds. After much discussion back and forth, the man finally decided on a standard design, but in the meantime the whole matter consumed a tremendous amount of time." Professional designers take great pride in their work, just as do professional musicians, and in most cases are much better acquainted with the problems in their field than is the amateur.

The next time you see a band on parade, look carefully at their uniforms, not just for the overall effect, but for the meticulous detail work which goes into their manufacture. There is little doubt as to why uniform manufacture is now considered one of the major facets of the music business. ▲▲▲

MUSIC CAREERS

(Continued from page 17)

In an effort to determine what sort of people became the best in their chosen careers, Dr. Strong selected acknowledged leaders in several fields and made an intense study of their general interests — interests which cover almost every phase of life *except* their work. As the results of this preliminary study were compared (individuals compared with others in the same occupation), it became obvious that there was a striking similarity of "pattern" between them, and that there was an equally striking dissimilarity between their "patterns" and those of people in different occupations.

Dr. Strong further reasoned that a student whose pattern of interests strongly resembled that of the successful individuals in a given pursuit might do better in that work than in a field where his pattern of interests differed sharply.

For more than twenty-five years this study has been checked and rechecked. Since it is "self-correcting" in that the chances of error are reduced as the number of subjects studied becomes greater, the study

has increased in the uncanny accuracy of its human predictions until it has become routine practice for a number of industries where the lengthy and costly training of a poorly adapted applicant means a considerable loss. Vocational counselors and universities have come to rely on its findings in addition to such technical tests as are necessary to discover the more obvious aptitudes.

But it had never been applied to music and musicians. Music Jour-

NAL inquired as to the procedures involved and of course the cost, for we are a small publication in a limited field. Both the amount of work necessary and the cost promised to be staggering, and we found it necessary to postpone our plan for almost a year. During that period we discussed the idea with a number of music educators and received so much encouragement that we finally set about it.

With the much-appreciated counsel of a half dozen top-flight edu-

Important New Publications—

for BAND:

CARNIVAL OF THE ANIMALS (First Suite) Saint Saens-Cray
(full — 8.00 — symphonic — 11.00)

5 EXCERPTS FROM WOODLAND SKETCHES MacDowell-Cailliet
(full — 8.00 — symphonic — 11.50)

Sample condensed scores sent on request

For CHORUS:

SATB: Easter Song	Joseph Roff	.22
Clair de Lune	Debussy-O'Hara	.25
Final chorus from "L'Enfant et les Sortilèges"	M. Ravel	.25
The Troubadour of Havana	Chas. Miller	.22
A Bucket of Water	Burrill Phillips	.50
SSA: Today	Glad R. Youse	.20

Reference copies sent to chorus directors on request

for PIANO:

CONTRA PUNTS (First experience in two-part counterpoint) ... Ada Brant
Grade 1½-2

for INSTRUMENTAL SOLOS and ENSEMBLES:

Four Figures in Time (Flute & Piano)	Burrill Phillips	1.80
Concerto for Clarinet and Piano	Burnet Tuthill	2.50
Prelude for Brass Quartet (2 Trumpets, 2 Trombones)	Burrill Phillips	1.50

Copies sent on approval

Examine these publications and other fine educational music at our Booth, MENC Chicago Convention

ELKAN-VOGEL CO., INC.

1716 Sansom Street

Philadelphia 3, Pa.

cators, we selected lists of recognized "successes" in the music world. Economic success was, we believe, held in proper relationship and the respect of fellow musicians, contribution to the profession, and general enthusiasm after years in the work were importantly considered. The list of performers contained only the names of those whose success had been notable in the field of actual performance, and the list of the educators, only those who were primarily teachers. Each list was di-

vided by sex, and men and women were considered separately.

To these groups, Dr. Strong sent his famous interest questionnaire and, after a considerable struggle which involved pursuing concert artists across the country and much correspondence with busy educators, all were filled out and returned to Stanford University.

Almost immediately, we began to hear exclamations from the Vocational Interest Research people there. Musicians had turned in one

of the "tightest" interest patterns they had yet seen. In other words, musicians were proving to be a rather highly specialized breed of folk—a circumstance which makes their recognizability unusually high and the accuracy of any predictions made about choice of a music career proportionately more reliable. Since the existence of the studies has become generally known, the requests for their use by schools, colleges, and individuals has exceeded that for any other profession studied, Dr. Strong reports.

There seems now to be no question whatever of the permanent value of the new Vocational Interest Research scales to the music profession, and we are tremendously pleased with the result of our efforts.

Next? Well, there are several questions the answers to which lie within reach of research and which we have considered. Some are, at the moment, too big for us to attempt. Some, such as a parallel study to the Teen-Age Attitudes Research made among adults, are under practical consideration. One—a study of lagging appropriations for music education against the increase of those for other activities—is being prepared.

To the thousand MENC members who have already taken or are planning to take the Stanford test through MUSIC JOURNAL, this may have seemed repetitious. To the rest of you, it is a report of stewardship.

THE EDITOR

Recommended for Men's Chorus (2 and 3 parts)

Aichinger	..... Sing to the Lord	T.B.B...	.20
Noble	..... The Summons	T.B...	.20
Klemm	..... Sing On! Sing On!	T.T.B...	.20
Klemm	..... Let There Be Song	T.B.B...	.20
Grieg	..... Brothers, Sing On!	T.B.B...	.20
Bach	..... We Hasten to Ask for Thine Aid	T.B...	.25
Larson	..... Marching Song	T.B.B...	.20

-Sample copies may be had-

J. FISCHER & BRO.

119 West 40th Street
NEW YORK 18, N. Y.

a distinguished new contribution
to serious band literature

West Point Suite

FOR CONCERT BAND

by **Darius Milhaud**

Commissioned for the Sesquicentennial celebration marking 150 years of progress at United States Military Academy.

Full Score	\$2.50
Condensed Score	1.00
Set of Parts, incl. cond. score	6.00
Extra Parts, each .....	.30

Examination Scores Available

Associated Music Publishers, Inc.

publishers & importers of fine music

25 West 45th Street • New York City 36
6331 Hollywood Blvd. • Hollywood 28, Cal.

GONE FOREVER

(Continued from page 13)

act, and I have many friends."

In the early silent-film days, pit pianists just made up appropriate tunes as the film was screened—without prior rehearsal. Later, cue sheets would be sent with pictures.

Mrs. Weber still has the thematic cue sheet sent with *The Ten Commandments*. It has eighty-four cues, each generally a music-line long. It includes excerpts from *The Queen of Sheba*, by Goldmark; Bruch's *Kol Nidrei*, and Wagner's *Ride of the Valkyries*. The notations on the cue sheet for *The Ten Commandments* are explicit. For instance, it notes: "Play timpany beats for flogging"; "Mighty Pharaoh" . . . "Sakuntala Overture" (Goldmark), 1½ minutes;

MUSIC JOURNAL

"The Lord Is Our Strength" . . . "Rock of Ages" (Hastings), 1/2 minute; "Flashback to Golden Calf" . . . Ballet Music from "The Demon" (Rubenstein), 1/2 minute," and so forth.

This training has provided her with a memory of thematic pieces from 750 compositions.

"I'd play straight through a film, but I rested on a comedy sequence because it was all slam-bang anyhow," she remembered.

And she recalled humorous incidents, too.

"In one picture, the story was coming to a death scene. The orchestra violinist who was my boss whispered, 'Play "Hot Time In the Old Town Tonight." ' I had to play it. He was my boss."

Hit by Flying Shoe

She remembers getting hit by a flying shoe that flipped off the foot of a prancing vaudeville performer. But it was all in the game, and Mrs. Weber was stunned only momentarily.

She remarked that she never played Von Suppé's "Light Cavalry Overture" for silent-film chase scenes.

"That was bad luck, like whistling in a dressing room. I don't know why. We never played 'Home Sweet Home' as mood music, either," she commented. "That indicated that the theater would close."

Mrs. Weber has scrapbooks filled with autographs of yesteryear's stage greats—including Violet and Daisy Hilton (the "Siamese Twins"), who remembered Mrs. Weber when they made a personal appearance in Louisville, in 1952.

The pianist played for Mary Garden, Abbott and Costello, Myrtle Lansing, Mary Pickford and her husband, Buddy Rogers, Joe Yule (Mickey Rooney's father), Western star Hobart Bosworth, Edgar Bergen (when he had a dummy called Tommy, Charlie McCarthy's predecessor), Will Rogers, comedians Emmett Lynn and El Brendel, the Boswell Sisters, Pearl White (once queen of the cliff-hanging serials), and Pola Negri.

"That Pola Negri was peculiar," Mrs. Weber recalled. "Always wanted an hour for rehearsal. Theater had to be absolutely quiet

for her, and she always complained. I told her secretary what I thought of her. The musicians gave her ten minutes of rehearsal, and we never heard another peep. The better performers always had the least to complain about."

Mrs. Weber says she hasn't seen a movie in three years and she doesn't own a TV set.

"I've seen thousands of movies," she says by way of explanation, "and they're all alike. The hero grabs the heroine and it's all over. But," she

smiled, "I could see *The Ten Commandments* again.

"Vaudeville," she noted, "lost its glamour and romance and mystery when anyone could go backstage.

"The same thing may happen to TV, since people can see the performers so intimately," she said. "But radio still has an air of mystery about it. Show business has gotten to be a racket. They're telling the same old Joe Miller gags."

Mrs. Weber said she'd "do it all over again." ▲▲▲

Dates

INTER-SESSION

June 8 to June 25

MAIN SUMMER SESSION

June 28 to August 7

POST-SESSION

August 9 to August 27

The Pennsylvania State University

Summer Sessions—1954

More than 500 undergraduate and graduate courses included in total program.

One to 12 weeks of summer study and recreation in the cool, mountain environment of Penn State.

Specialized courses in pianoforte, voice, organ, stringed instruments, woodwind instruments, brass instruments, vocal literature, music of the 20th century, conducting, modern harmony, free composition, free arranging, band and orchestra technique, choral technique, present-day trends in instrumental music, and music supervision.

Summer Sessions band, chorus, and orchestra open to all qualified students.

for catalogue information address:
Director of Summer Sessions
Room 102-C Burrowes Building
**THE PENNSYLVANIA
STATE UNIVERSITY**
State College, Pennsylvania

HOWELL BILL

(Continued from page 11)

Bill, having to do with grants, scholarships, foreign exchange in the arts, employment of artists, meetings of the commission, appointing of artists, allotment of funds, inspection of projects, carrying out of performances, publication, transfer of other government funds to the commission, aid from other government departments, free auditoriums, planning and building of future auditoriums, use of English language, es-

tablishment of a federal department of education and arts, etc. To attempt to discuss all these would not be feasible at the present meeting.

The following account of the meeting was given out by the National Music Council's Executive Secretary, Edwin Hughes.

In opening the meeting, President Howard Hanson said, "Some time ago the National Music Council was asked by Congressman Howell and others interested in proposed Federal legisla-

tion in the field of music and the other arts to call a meeting of organization representatives and other persons who are particularly interested in this matter, and who could speak for their respective organizations and fields. It is for this reason that we have invited those present who do not represent organizations belonging to the Council to attend the present meeting.

"No action whatever in the consideration of Congressman Howell's bill has been taken so far by the National Music Council. This meeting is an exploratory one to attempt to find out how the member organizations of the Council and other interested parties feel about this bill."

After considerable discussion, the following resolution was offered by Dr. Louis Carp, Member of the Board of the New York City Center of Music and Drama:

WHEREAS, Music projects in various categories in this country are continually in serious financial difficulty; and

WHEREAS, These same projects contribute enormously to the cultural background of any country to give it the proper place in the international scene; and

WHEREAS, The government of the United States has not, up to this time, made a serious attempt to subsidize the performing arts in some manner; now, therefore be it

RESOLVED, That it is the consensus of this meeting called by the National Music Council that such subsidy should come through Federal legislation; and

Be it further resolved, That a copy of the minutes of this meeting be forwarded to all member organizations; and

Be it further resolved, That each organization report back to the National Music Council its approval or disapproval of the action taken by this meeting; and

Be it further resolved, That when all the responses are in and if they indicate favorable support, the Council appoint a committee representative for its member organizations to collaborate with the four sponsors in the House of Representatives and the five in the Senate whose bills or revised bills support legislation for the performing arts, in order to bring this pressing problem to the attention of the people and all legislators.

Attention is called to the fact that the actions taken at this meeting do not represent specific actions of the National Music Council alone, but those of a general meeting consisting of representatives of the Council and those of a number of other organizations interested in music and the allied arts. Over eighty persons attended this meeting.

It is recognized by the Council that the representatives of its member organizations were not able to give a

NOW OFF PRESS For Spring Concerts or Graduation EIGHTEENTH VARIATION

(source of music The Story of 3 Loves)

Rachmaninoff

For Piano and Orchestra

Full Orchestra, including full conductor's score and piano part
edited by Erik Leidzen \$2.50

or

For String Orchestra and Piano \$1.50

or

For Violin, Cello and Piano \$1.25

Also published as

Piano Solo (Grade 4)80

Piano Solo (Grade 2 1/2)50

Violin Solo arranged by Fritz Kreisler80

From your music dealer

67 West 44 St.

CHARLES FOLEY

New York 36

Announcing

American Concert Tour

The Salvation Army

TRANÅS BAND

PRIDE OF SWEDEN

"A Symphony in Brass"

Visiting 21 Cities in the United States and Canada

APRIL 1954

under the direction of Bandmaster Gunnar Borg

EUROPE'S MOST COLORFUL BRASS BAND

First Appearance New York City—April 3 & 4

definite statement of the positions of their various organizations at this meeting but that the results of the meeting must be taken back to the boards or other governing bodies of the member organizations.

You are asked to kindly obtain from your board or other governing body the opinion of your organization, pro or con, as to Federal subsidization of music and the other arts. The subsidization planned by Congressman Howell's bill would have to do with organizations such as symphony orchestras, opera companies, theater organizations, ballet groups, etc.

This is a matter which may well have a very important bearing on the future of art and culture in our country, and a full expression of opinion on it by the member organization is essential before any further steps could be taken by the Council.

If you do not have a copy of Congressman Howell's bill, HR 5397, you may obtain one by applying to the National Music Council office, or to Congressman Howell, House of Representatives, Washington, D.C. In the September 1953 issue of the National Music Council *Bulletin* there was published an important review of the entire matter of government subsidy for the arts by Mrs. Helen M. Thompson, Executive Secretary of the American Symphony Orchestra League. We would suggest that this review be called to the attention of your officers and board members.

There are now ten or a dozen Senators and Representatives in Congress who have expressed interest in music and the other arts through introducing bills having to do with government participation in the arts. It has been felt that this support should be encouraged and an interest shown in it by musical organizations. It is a matter which has to do not only with the internal progress of the arts in the United States but also with the feeling of other nations toward our country in regard to our culture in general and our position as one of the cultural leaders in world affairs.

Questionnaire Sent

Council members were also sent a questionnaire so that there might be a record of individual organizations' reactions. The questions are reprinted below, and can very well serve as a guide for your own thinking as you study the provisions of the Howell Bill.

1. Does your organization believe that private sources for the support of musical activities such as symphony orchestras, opera companies, the bal-

let, etc., are noticeably depreciating?

Yes.... No....

2. If this is the case do you feel that governmental subsidy for these activities is a necessity?

Yes.... No....

3. In case your organization thinks that governmental support is essential, would it favor:

(a) Federal Support? Yes.... No....

(b) State Support? Yes.... No....

(c) Municipal Support? Yes.... No....

4. In case your organization favors Federal legislation granting subsidies to

musical activities, would your organization consider participating in a national campaign supporting such legislation?

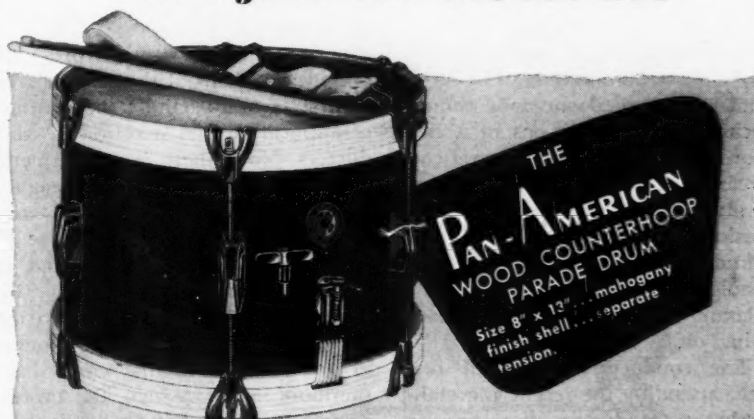
Yes.... No....

▲▲▲

Music, the daughter rather than the imitator of Nature, impelling us to pious thought by its solemn, mysterious accents, appeals directly to our feelings, and is mistress to our deepest emotions.

Weber

Drums *for parade and concert...* *designed for school use*



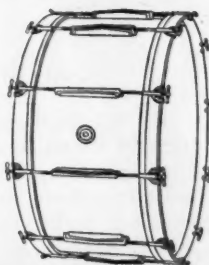
All Models Registered and Guaranteed

Complete line includes seven matched drums... all specifically designed for school-age performers. Every Pan-American drum is

registered and fully guaranteed. Insist on Pan-American band and orchestra instruments and you're sure of high quality, big value.

To Help You Teach Drums

Filmstrip for Drums... \$3.00
Percussion Family Wall Chart... .25
"26 Rudiments of Drumming" card... .05
Drummer Boy Instruction Book... .25
Drummer Boy Practice Pad Kit 1.75



Above: Wood Shell Snare Drum, Size 5" x 14"

Left: Concert Bass Drum Size 14" x 28"



Right: Scotch Bass Drum Size 8" x 26"

PAN-AMERICAN
BAND INSTRUMENTS

Write for complete Percussion Line catalog. It's FREE! Pan-American, Department 365, Elkhart, Indiana.



CONDUCTORS GO TO SCHOOL

HELEN M. THOMPSON

CUSTOMERS in a diner located close to Severance Hall in Cleveland were startled one noon to hear excited verbal renditions of a Beethoven Symphony while several conductors successively stood up and conducted the passages under discussion. The performance elicited a round of spontaneous applause from indulgent Clevelanders, who take a tolerant attitude toward musicians' goings-on.

The conductors concerned here were attending the recent Cleveland Orchestra Conductors Workshop, co-sponsored by the Cleveland Orchestra, its patron Mrs. E. J. Kulas, and the American Symphony Orchestra League. Twenty-eight conductors, whose home cities and orchestras form a criss-cross belt stretching across the nation from Providence, Rhode Island to Pasadena, California—from Provo, Utah to Fort Lauderdale, Florida (see listing at end of article); a famous master conductor, George Szell; and a renowned American orchestra, The Cleveland Orchestra, were participants in a two-week musical experiment which could not even have been conceived of a decade ago!

Why not such a project ten years ago? In the first place, there was no

coordinating agency to interpret and present problems of the smaller city orchestras or to handle the routine of application and selection of conductors. Now, there is—the American Symphony Orchestra League. Ten years ago neither a conductor of George Szell's standing nor a major U.S. orchestra considered it their function to spend time, effort, and money in helping strengthen the musical development of orchestras in smaller cities. Furthermore, ten years ago, the professional standing of most conductors of the smaller city orchestras was so belittled by the so-called "Big Music World," that they would not have dared admit they might need help, much less submit their work to constructive criticism in front of twenty-seven colleagues representing similar orchestras.

Unity of Effort

To see these twenty-eight men, most of whom have master or doctorate degrees, several years experience as players in professional orchestras, and considerable experience as conductors, placing complete professional trust in each other and in Mr. Szell; to see them gallantly putting their professional work under the microscopic examination of colleagues and major symphony

musicians so that they and their orchestras might improve their work; to witness all of this was thrilling and even poignant. Music means a great deal to men willing to serve it in such a way.

Mr. Szell worked hard and continuously, fitting the many extra sessions into the already full Cleveland Orchestra concert and rehearsal schedule. During his regular rehearsals with the orchestra, the visiting conductors could be seen scattered throughout the concert hall with scores perched in front of them, privately conducting intricate passages, checking their own technique against that of Mr. Szell, making notes, and perhaps consulting each other on some special point. If they wished, they could sit on stage practically within the orchestra itself.

Immediately upon dismissing the orchestra, Mr. Szell was surrounded by the visitors who took turns asking questions on technique, interpretation, and philosophies. The talking continued until the auditorium maintenance men in desperation dimmed the lights and the group reluctantly dispersed. Then the visitors strolled away in groups of two or three, continuing the discussions, exchanging opinions and ideas, and demonstrating techniques to each other.

Helen M. Thompson is the Executive Secretary of the American Symphony Orchestra League.

During one of the workshop conducting sessions, Mr. Szell having assembled a portion of the orchestra on the stage of Severance Hall, alternately stood between the cello and viola sections, in the back of the darkened auditorium, or on the apron of the stage, intent on everything that was taking place. In his accustomed place on the Cleveland Orchestra podium stood the young conductor of a fairly new community orchestra. He was tense and breathing rapidly, almost feverishly attempting to put into a few bars of music the results of all his training and experience, plus an expression of his hopes and aspirations for success in the conducting profession.

Mr. Szell's entire attention was riveted on the young man. Came the dramatic pause in the first movement of the Beethoven Fifth Symphony. The conductor had given a sweeping cutoff to the orchestra, but in the wrong direction so that it was utterly impossible for him to give the musicians the needed upbeat. The orchestra waited; the young conductor's twenty-seven colleagues waited; Mr. Szell waited—the moment became endless. Finally the young conductor broke the silence, slowly dropped his arms, and said quietly, "Now, I am stuck!"

Everyone joined in delighted, almost hysterical laughter and the master conductor came to the young man's rescue, discussed the error in baton technique, and demonstrated several ways to handle the passage.

Each One Conducts

On successive days the visiting conductors took their places before ensembles drawn from the Cleveland Orchestra and the full orchestra. The individual help given each conductor as he worked also served the needs of all the conductors.

"The orchestra can't possibly make a proper entrance unless you give a clear preparatory beat. That ragged entrance was *your* fault, not theirs", explained Mr. Szell to one student.

To another man he observed, "The orchestra sensed your indecision. There are many ways to handle that passage. Your choice depends on how you may feel in a given performance, *but* you must know in advance exactly which way you are go-



"Flute Cocktail"

Scherzo and Blues for 3 or 2 Solo Flutes with Band or Orchestra

A delightfully different concert piece by Harry Simeone featuring 3 or 2 Solo Flutes with Band or Orchestra. Published as recorded by Arthur Fiedler and The Boston "Pops" for RCA Victor.

Orchestra: \$7.00
Band: \$5.50

• Write for reference copy of conductor's score.

Shawnee Press inc.
Delaware Water Gap, Pennsylvania



PEDLER

Check! See how easy it is to play a Pedler in tune ...yes, even for a beginner! Better yet, listen to a whole section playing Pedlers. Then you'll understand why so many bandmasters recommend *Custombuilt* Pedler...the clarinet with accurate intonation!

THE PEDLER COMPANY
ELKHART, INDIANA

Fine woodwinds exclusively for more than four generations

ing to go about it. The orchestra will always sense your slightest hesitation!

"Conductors can get away with impossible things because today's orchestras are so excellent. The musicians cover up for the conductors. The musicians spend years in developing their playing technique, and then many hours a day keeping it. Isn't it our duty as conductors to spend the time necessary to develop a conducting technique enabling us to give the musicians proper direction?"

When one young conductor, carried away with the emotional tension, persisted in accompanying each dramatic cue with an explosive verbal outburst, Mr. Szell called to him, "Remember, conductors should be seen, but not heard. Tell them with the baton."

A ragged entrance from the orchestra in response to another conductor's cue brought a shout from Mr. Szell. "Let's stop a minute and analyze what happened here. Forget the fancy movements. Just give the orchestra a businesslike beat and the musicians will play that passage as you want them to."

Specific Help

So it went, hour after hour. Specific help was given on specific problems faced by the visiting, less experienced conductors. Whether or not they agreed with all that was said and done was unimportant. The richness of the experience lay in the fact that they could observe and discuss the technique, approach, and reasoning of one master conductor, storing it up in their total experience and borrowing from it or discarding it as they chose.

"The amazing thing in all of this," commented Mr. Szell, is that from twenty-eight different communities from all over this nation, we find such a high general level of talent. If this is typical of the potential musical leadership in our hundreds of community orchestras, the future of music in this nation has limitless possibilities.

"A piece of music (unlike a book, a painting, a sculpture) is dead until and unless it is performed, played, recreated. Music is not disseminated by a score being sent to libraries all over the world. This is merely the

first preliminary step to make dissemination by the performer, the re-creator, possible. It therefore follows that this re-creator is a vitally important connecting link between the composer and his audience.

"Conductors have become people of such civic responsibility in the present musical situation of this country that their proper qualification must be a public concern. The experienced, trained, professional conductor has not only the privilege but the obligation to do everything possible to pass his knowledge along to the next generation of men destined to hold positions of ever widening musical leadership."

Thus did George Szell, musical director of the Cleveland Orchestra, express the underlying reason for and purpose of conductor training projects.

The following conductors were selected for the Workshop from nearly a hundred applicants:

Paul Grover, Ozarks-Clarksville Little Symphony, Clarksville, Arkansas.
Lauris Jones, Eagle Rock Civic Orchestra, Assistant Conductor, Pasadena Civic Symphony, Pasadena, California.

Victor Norman, Eastern Connecticut Symphony, New London and Willimantic, Connecticut.

Vasilos Priakos, Fort Lauderdale Symphony, Fort Lauderdale, Florida.

Grant Fletcher, American Opera Company, Chicago.

Harry Levenson, Worcester Little Symphony, Worcester, Massachusetts.

William Boyer, Royal Oak Symphony, Royal Oak, Michigan.

Wayne Dunlap, Plymouth Symphony, Plymouth, Michigan.

Grosse Pointe Symphony, Grosse Pointe, Michigan.

Romeo Tata, Lansing Symphony, Lansing, Michigan.

Theodore Russell, Jackson Symphony, Jackson, Mississippi.

Eugene Andrie, University of Montana Symphony, Missoula, Montana.

LeRoy Bauer, Kearney Symphony, Kearney, Nebraska.

Robert Hull, Cornell Symphony, Ithaca, New York.

Joseph Wincenc, Amherst Symphony, and Orchard Park Symphony, Williamsville, New York.

Carl Anton Wirth of Rochester, New York.

James Christian Pfohl, Charlotte Symphony, Charlotte, North Carolina.

Jacksonville Symphony, Jacksonville, Florida.

Harold Fink of Lake Erie College, Painesville, Ohio.

John H. Krueger, Youngstown Symphony, Youngstown, Ohio.

Fred Rosenberg of the Cleveland Institute of Music, Cleveland, Ohio.

Donald Johanos, Altoona Symphony, Altoona, Pennsylvania.

Martin Fischer, Conductor of the Brown University Symphony and Assistant Conductor of the Rhode Island Philharmonic, Providence, Rhode Island.

Erno Daniel, Wichita Falls Symphony, Wichita Falls, Texas.

Julius Hegyi, Abilene Symphony, Abilene, Texas.

Lawrence W. Sardoni, Brigham Young University Symphony, Provo, Utah.

Leon Thompson, West Virginia State College Little Symphony, Institute, West Virginia.

Kenneth Byler, Badger Symphony Orchestra, Fond du Lac, Wisconsin.

Richard C. Church, University of Wisconsin Symphony, Madison, Wisconsin.

Milton Weber, Waukesha Symphony, Waukesha, Wisconsin.

OPERA QUIZ

Each character on the right below belongs to one of the operas on the left. Can you match them up properly?

- | | |
|-------------------------|--------------|
| 1. Carmen | a. Amneris |
| 2. Il Trovatore | b. Almaviva |
| 3. Die Walküre | c. Masetta |
| 4. Aida | d. Grigory |
| 5. Tosca | e. Escamillo |
| 6. Cavalleria Rusticana | f. Olympia |
| 7. La Traviata | g. Santuzza |
| 8. Tannhäuser | h. Leporello |
| 9. Barber of Seville | i. Nemorino |
| 10. Samson et Dalila | j. Valentin |
| 11. Tales of Hoffmann | k. Ortrud |
| 12. Rigoletto | l. Pinkerton |
| 13. La Bohème | m. Nedda |
| 14. Pagliacci | n. Gilda |
| 15. Madam Butterfly | o. Abimelech |
| 16. Don Giovanni | p. Venus |
| 17. Lohengrin | q. Scarpia |
| 18. Boris Godunov | r. Violetta |
| 19. Faust | s. Azucena |
| 20. L'Elisir d'Amore | t. Wotan |

ANSWERS

- | | | | | |
|------|------|-------|-----|-----|
| 1-20 | 4-16 | 12-11 | d-8 | a-4 |
| f-6 | 1-5 | 3-11 | 7-1 | 1-3 |
| p-8 | m-1 | o-0 | g-9 | 2-8 |
| 7-1 | 3-1 | q-6 | b-5 | 1-1 |

EDUCATIONAL TV

(Continued from page 46)

first two months they plan to build programs of many kinds, some emphasizing pupil instruction, some teaching methods, and some aimed at showing the public what goes on in the schools.

A committee representing school systems in a ten-county area has been formed to coordinate the school programming. Each district is being assigned a subject field and program schedule to fill. In this way the schools of Washington County may take advantage of the programs on junior high school science produced by the Allegheny County schools, and the Allegheny County schools may take advantage of the penmanship course being produced by the Washington County Schools. Every school system has its outstanding teachers. In the classroom, not all children may have the opportunity to learn from these teachers. Through television, they will, and teachers may find themselves re-evaluating their own teaching methods as a result of what they see other teachers doing on television.

Natural Pattern

In many of these subject fields, such as science, reading, social studies, and geography, a rather natural pattern of development reveals itself. Public school music, however, presents many problems which may not be present in other fields. The basic objective of all in-school television programming originating from WQED will be to make available to the classroom teacher a means to enrich or complement her own resources. If these programs add nothing to the existing curriculum, then they obviously are not fulfilling this objective. What do the music teachers themselves want from this new medium? Quoting from the objectives laid down by the Allegheny County School Music Committee,

We want to interest more people—parents, children, and teachers—in our product, which is music education. We would like to have opportunities to demonstrate that music education makes many valuable contributions to a better and richer life for children and adults. We would like to utilize

Show your
CHORAL GROUP
at its
BEST



Mitchell
PORTABLE
CHORAL STANDS



- ★ TAPERED ENDS FOR SEMI-CIRCULAR SET-UP
- ★ QUICK SET-UP, REMOVAL
- ★ LEGS FOLD UNDER FOR COMPACT STORAGE

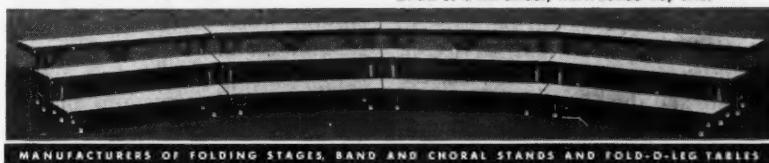
FRED WARING MUSIC WORKSHOP, Delaware Water Gap, Pa.

Add "Professional Appearance" for Greater Audience Appeal

Your Choral Group will "Look Better" and it will "Perform Better" with the semi-circular stepped-up stand arrangement because, there is better coordination between director and singers. MITCHELL CHORAL STANDS have strong, plywood tops and rigid, tubular steel folding legs. Stands are made with 18" wide tops for standing groups, 36" wide tops for seated groups. Available in 1, 2, 3, or 4 elevations in heights of 8", 16", 24" and 32". Units and sections clamp securely together for utmost safety and maximum weight capacity.

Write for detailed information

MITCHELL MFG. CO.
2752 S. 34th Street, Milwaukee 46, Wis.



MANUFACTURERS OF FOLDING STAGES, BAND AND CHORAL STANDS AND FOLD-D-LEG TABLES

Greetings to **M E N C** on the Occasion of its **BIENNIAL NATIONAL CONVENTION**

... along with an invitation to see our display of William Frank Band Instruments and American Prep Rhythm Instruments. Ask particularly for your complimentary copy of our new Rhythm Band brochure, acclaimed by many authorities as the most convincing presentation of rhythm band advantages ever published.

William Frank
BAND INSTRUMENTS

Exclusive Distributors: **TARG & DINNER, Inc.**

The Wholesale Music Center

425 SOUTH WABASH AVE., CHICAGO 5, ILL.

the powerful and effective medium of television as an audio-visual aid to further these objectives, and we hope to organize, plan, and present a series of programs designed to educate, motivate, and stimulate the students, the parents, and the teachers. Music education should be placed in a more favorable position in the school curriculum, and not remain an orphan subject, as is the case in many schools. Music education must prove its value in order to better its status. An attempt could be made to show possible ways of correlating the music program with the classroom work of other teachers, such as history, science, art, literature, gym, and geography. Television is an ideal medium for the missionary spirit which is attempting to stimulate interest in some special field, such as strings or male chorus. Demonstrations of the newest techniques of classroom procedures, of the latest materials, of the use of special technical aids, can be projected on television.

Music educators generally feel that an attempt should be made to show the influence and service of music to the school, the home, the church, and the community; to demonstrate its influence and value in the mental, physical, aesthetic, social, and personality development of the child.

Still Experimental

These are bold and broad aspirations, but they are natural ones. Can educational television really do all of these things for music education? Unfortunately, at this time there is very little evidence to support any kind of answer to that question. In all probability it will be several years before the full effects of such an experiment can be accurately measured. And it should be kept in mind that almost all programming of this nature constitutes an experiment at this stage of development. The problem of immediate importance is to develop a series of programs which will bring to the attention of parents, teachers, and children alike all phases of the school music program. In addition, many different kinds of formats must be tried in these programs. Only in this way will we be able to determine the relative effectiveness of subject areas and methods of presentation. In other words, our first job is to find the right kind of programs for the right kind of education.

In any such program we will always be dealing with three distinct elements—the teacher, the subject material, and the method of presentation. The teacher should, naturally, be the best available, but the teacher who works best with little children may not be the same one who works best with high school orchestras. This raises the question of continuity in the series. The most plausible solution to that seems to lie in having a master of ceremonies who will carry the burden of “spark-ing” each show and of tying them all together. He, then, will introduce the “guest” teacher of the day.

For subject material this initial series will attempt to show a well-integrated, comprehensive school-music program in action. It will take the child from the moment he enters kindergarten and follow his musical training through high school. This will give the broadest possible scope to the in-school programming and will give teachers an opportunity to record their own reactions and the reactions of their children to all phases of the program.

There are several ways in which these programs may be presented. Some of the more obvious are: by demonstration of the end product (the band or chorus in concert), by demonstration of a *method* to achieve a predetermined goal (developing a rhythm band from untrained or unrehearsed children), in the purely inspirational program (an artist displaying his talents and perhaps chatting about the musical world with the master of ceremonies), or by the teacher who simply uses other audio-visual aids in a straight teaching job, with no other persons involved. And always there will be the attempt to relate all classroom music experiences with music experiences outside the classroom, particularly with the station's adult music programs in the evening.

These, then, are the workmen and their tools. They have as their immediate goal the selling of music education—to the parent, the teacher, and the child. How completely this can be done only time will tell, but educational television offers a great opportunity to bring music into its proper perspective in this country, and it will begin in the schools. ▲▲▲

COMPOSITION

(Continued from page 39)

charming ties between peoples. But as soon as it becomes conscious and emphasized it is hateful. I am constantly asked “Why don't you write Jewish music?” There is only one answer. I don't know what Jewish music is. If my music should be Jewish I am content, but I can't set out to write Jewish music.

If Bach and Beethoven wrote German music, and Debussy and Ravel wrote French music, it is because they could not help writing it. That is why their music is good. If anyone had urged them to write German or French music they would have been perplexed.

It is like today's cry “Be contemporary!” Most of the new music I hear cries “I am contemporary”—and that is that. I would not advocate that music try and duplicate or copy what has been done before. I don't mean that we should do away with contemporary music but with the overemphasis on schools and “isms.” We all know that writing in twelve tones reveals as much, or as little, about quality as writing in major or minor modes did in former times.

Immediate Appeal

The opinion prevails that music only has a chance to be understood after repeated hearings, and that therefore we must not at once reject something that sounds ugly or beyond our grasp. Mahler once said, “Art is what displeases.” But that does not mean that what displeases is necessarily art. Puccini had an immediate world-wide appeal and Chopin's music was taken up at once by all pianists. A composer does not have to be misunderstood to be a master. Great music can be understood by everyone who is subject to human feeling. What is good is bound to become better. What is bad becomes worse and worse.

Great music is not “liked.” You have to love it so much that you want to live with it and embrace it with your heart. If there is any piece written within the last three or four decades to which this could apply, I cannot think of one. I am sorry to say that I think we are living in a very confused and low state of art. ▲▲▲

THIS I BELIEVE

DORIS A. PAUL

THE woman who had the floor during a forum for choral directors at a convention of the State Federation of Music Clubs underlined every word she spoke with emotion: "I'm tired of hearing members of women's choruses in the state referred to in this discussion as 'just housewives.' The very inflection used indicates that some people here believe women join music groups only to get away from the grind of baby-tending, cooking, and cleaning. I grant that the girls in my chorus do find singing therapeutic, but the main reason they belong is that they experience an aesthetic pleasure from singing good music; and, as their director, I try to give it to them!"

I had to grip the arms of the chair to keep from jumping up and cheering. I thought of the members of my chorus back home. Some had been music majors in college, and but for the accident of sex that made them women, and consequently homemakers, they would be following music as a profession. Two are voice teachers in a conservatory. True, some have had little training, but they come, not just to "get away from it all," but because they love to sing and want to know more about vocal technique and song literature. It is an earnest, serious-minded, truly musical group of women, this chorus of mine. (Not that we don't have fun!) I admit that our location is ideal, for we have a well-known music school on a college campus, one excellent conservatory of music, and good independent voice teachers dotted over the city.

Women in small towns may not have the opportunities in music that

are available to my chorus, but most are graduates of the public schools, and generally speaking, high school music standards in America are high. A large percentage of women in most communities have had at least some years at college, where they were exposed to a certain amount of good music.

So, I maintain that the women who make up most choruses—mothers' choruses connected with PTA's, choruses affiliated with women's clubs, glee clubs made up of nurses or other professional, trade, or industrial groups—join choral organizations because they love to sing and because they enjoy music that presents a challenge. Members are not "mere housewives," "just mothers," or a "bunch of nurses" who want to pass their time away singing any old thing the director and the gals happen to know.

As I see it, the chief problem for the director of such diversified groups is to choose music that will meet the musical and emotional needs of these earnest people.

Building Repertoire

In building a repertoire, most of us directors must think of one other group also: the audience for which we will perform. For instance, two women's choruses I directed some time ago were both affiliated with the woman's clubs of their respective cities—Cedar Falls and Iowa City—both college towns in Iowa. In these cases our audience was always made up of club members, except on one annual occasion for each. At Cedar Falls we did a spring operetta; at Iowa City we presented a spring concert. Husbands and friends attended these events.

The chorus I work with now sings

mainly for members of the music club that sponsors it. The audience is made up of women who are (or who once were) performing musicians, and those who have a keen interest in the art as listeners. Choice of music for this group is necessarily different in part from music chosen for the Iowa audiences made up of music laymen.

A chorus of young business women in our city are motivated by their pledge to entertain periodically at veterans' hospitals in the state. Consequently, along with the music we usually refer to as "good music," which they prepare for their local concerts, they have in their repertoire a number of songs homesick soldiers are likely to request.

A program given by any choral organization anywhere should always be generally satisfying to both performers and listeners.

Under no circumstances do I believe in thinking *only* of educating an audience to good music. The people who have made the effort to attend should be inspired and entertained as well. I do, however, believe in acquainting listeners and participants with new friends in music, and re-acquainting them with the best of the old.

So, songs my chorus sings usually include at least one or two that represent the current trend in composition, along with those based on the traditional classic harmonic forms. Realizing that some people, even those who are essentially music-minded, just sit and wait for a strange new song to end, I guard against making a program top-heavy with this type of song. On the other hand, I feel a responsibility toward those people who relish every peculiar interval, changing metric pat-

(Continued on page 92)

Doris A. Paul is a frequent contributor to MUSIC JOURNAL. She lives in East Lansing, Michigan.

TEXT BOOKS

By THOMAS TAPPER

	List Prices
THE ABC OF KEYBOARD HARMONY.....	\$1.25
FIRST YEAR MUSICAL THEORY.....	1.75
FIRST YEAR MELODY WRITING.....	1.50
FIRST YEAR HARMONY.....	1.75
KEY TO FIRST YEAR HARMONY.....	1.25
SECOND YEAR HARMONY.....	1.50
FIRST YEAR ANALYSIS.....	1.75
MUSICAL FORM AND ANALYSIS (Supplementary Material to "First Year Analysis").....	1.25
FIRST YEAR COUNTERPOINT.....	1.50
FIRST YEAR MUSIC HISTORY.....	1.75
FROM PALESTRINA TO GRIEG (First Year Biography).....	1.75

LATEST ISSUES

BAND

MARY AND THE LAMB FOREVER March in the Style of Sousa Edward Ballantine.....	\$2.50
TO A WILD ROSE Edward MacDowell.....	2.50
MARCH OF THE MOUNTAIN KING Trygve, Torjussen.....	1.50

ORCHESTRA

MARY AND THE LAMB FOREVER March in the Style of Sousa Edward Ballantine Full Orchestra:	
SET A (2, 1, 1, 1, 1).....	\$2.50
SET B (5, 5, 3, 3, 3).....	4.00
SET C (8, 8, 5, 5, 5).....	6.00
TO A WILD ROSE Edward MacDowell Full Orchestra.....	1.50
Small Orchestra.....	1.25
String Orchestra.....	1.00

CHORUS

APRIL, MY APRIL Harold V. Milligan..... SATB	.16
BLOW, BLOW, THOU WINTER WIND J. Sarjeant..... SAB	.16
CARNIVAL OF THE FLOWERS Hugh Gordon..... SA	.12
CIRCUS PARADE Alfred Whitehead..... SA, SAB, ea.	.16
COME TO THE LUTE PLAYER'S HOUSE Hugh Gordon..... SSA	.18
INVICTUS Bruno Huhn..... SAB	.15
JUNE RHAPSODY Mabel Daniels..... SAB or SATB	.15
PASSING BY E. Purcell..... TBB	.12

**THE ARTHUR P. SCHMIDT
Co., Inc.**

120 Boylston St., Boston, Mass.

PROFESSIONAL ARRANGEMENTS

Made To Order For Your

MUSICAL ORGANIZATIONS

Write for free rate sheet

ASSOCIATED ARRANGERS

5725 N. 5th St. Philadelphia 20, Pa.

Subscribe To MUSIC JOURNAL

Receive twelve exciting issues full of practical suggestions, informative news articles and features by leading musicians, plus the Stanford University Vocational Interest Test. Use the blank on page 96.

MUSIC SPECIALIST

(Continued from page 41)

following paragraphs.²

Individual differences. Adults, too, vary in musical interests and background; in rate, pattern, and ultimate level of musical development; in social and emotional adjustment; in intellectual, aesthetic, and motor power and capacity. And these differences should be taken into account in helping classroom teachers.

Interrelated nature of musical and other lines of development. All matters of notation and technique, while indispensable, are peripheral and means to an end—music and musical expression. Consequently, they should be treated as such and approached at all times through and in connection with music itself. There is no reason to violate this principle because adults are involved.

Motivation. Matters of purpose, interest, felt need, attitude, incentive, significance, success, and so forth are essential to learning and should be fully capitalized upon in teaching music. While maturity differences exist between children and adults, motivation is no less important in teaching adults than in teaching school children.

Meaning. The importance of insight and understanding in teaching music cannot be overemphasized. Here, the maturity level of the adult is a decided advantage and should be utilized in working with classroom teachers.

² For interpretations of modern educational psychology from the standpoint of music education, see James L. Mursell's *Education for Musical Growth* (Ginn) and *Music in American Schools* (Silver Burdett). For formulations of principles, see Arthur T. Jersild's *Child Development and the Curriculum* (Bureau of Publications, Teachers College, Columbia University) and James L. Mursell's *Developmental Teaching* (McGraw-Hill).

Organization. The whole is greater than the sum of its parts. There is much significance in this often-repeated statement. In the teaching of music it means that parts should be approached and treated in connection with the whole; the phrase is more than its individual notes, the song is more than its separate phrases. Classroom teachers should be made fully aware of the relevance of this principle in learning and teaching music.

Continuity. Musical development does not take place as a series of well-defined stages. It is continuous. This, too, is an essential consideration in helping teachers.

Teacher's Attitude

Perhaps in connection with this brief outline of some theoretical factors, we should consider the question of the teacher's attitude toward her own ability to teach music. We have been warned, time and time again, about the ill effects of negative attitudes; and the importance of developing confidence in the teacher has been frequently stressed. This is an important phase of the job, and it often requires "careful handling." But it is also important to recognize that more than confidence is involved in teaching music. It takes musical skill and knowledge and control of suitable materials. And if we are going to provide the kind of music leadership in the elementary schools that will do the job, we must never lose sight of this. Confidence, yes! But confidence built on feelings of security and adequacy with music itself; not defense hocus-pocus about "it's more important to know the child than music." It is not an either-or proposition. Certainly teachers must know children, but if they are to teach music, they must also know something about music.

And now let us consider some

NEW!

HYMN for EASTER

MUSIC BY **Alec Templeton**

Text from Latin 14th century
Translated by Tate & Brady

Mixed Chorus 20c
Women's Chorus 20c

Write for Sample Copy

ALEC TEMPLETON, INC.

118 W. 57th St., New York 19, N. Y.

cases which I have on file.

NOTES FROM A MUSIC CONSULTANT'S CASE BOOK (New Teachers)

Name Miss King Grade 1-B Year
1953-54 School Lincoln
Education B.S., Elementary Education,
State College; 12 points on M.S.
Experience Three years, first grade.
Observations

9/14/53. K disturbed about teaching own music—said she'd not have accepted position had she known. *Real block about music*, otherwise well adjusted, friendly, sociable, attractive, intelligent, wide range of interests. Seems reconciled to being "bluebird" and "listener," as she said she was called in elementary school. (Why do teachers do this to people?) Said she was "exposed to two public school music courses in college, but they didn't take." Likes jazz music and folk records of Burl Ives, but appreciation stops here. Sings to herself sometimes when alone, but won't let anyone hear. Enjoys dancing; said all music in her feet. Interested in dramatics—minored in it at college. (Wonder how much trouble is due to lack of ability and how much to mind-set? Clue: Use dancing, folk music, jazz, and dramatics as common ground for approach.)

9/18/53. Invited K in to hear new Ives records. Very enthusiastic, moved freely and in perfect time to more rhythmic songs. Suggested she play her favorites in class tomorrow—she took to idea. Also suggested that she allow children to respond to music any way they care to.

9/19/53. K reported favorable reception of Ives songs by most of class—some moved in time and with much enjoyment to music, but a few paid little attention and a few others beat on desks and books. Took lead and talked to K about musical differences among children and need to provide for them—suggested she bring rhythm instruments out of closet and place them in corner of classroom so children who wanted to could use them. Said she, herself, couldn't play them. Got out several instruments, put Ives

record on, and in a few minutes had K beating strong beats, weak beats, and melodic pattern, and *excited about it*. (She has good coordination and rhythm.)

9/21/53. K dropped by in afternoon. Said class had had fine time with Ives record and rhythm—so had she. Talk worked around to rhythm and timing in speech and acting and similarity to rhythm in music. K asked to hear one of Ives' records—more experimentation with instruments. (Already see improvement.) Suggested that K take some Ives records home.

9/25/53. K returned records, said she'd bought her own. Happened to strum autoharp—K intensely interested. She caught on quickly, was chording simple tunes before she left. Lent her autoharp and book of instructions to take home.

9/26/53. K reported children fascinated with autoharp music—she was excited about accompanying some of their songs with it. (She'd figured out matter of key from instruction book.) She asked to keep instrument a while longer.

9/29/53. K dropped in and brought autoharp—disturbed by its being out of tune. Tuned it for her—she was able to tell when the individual strings were in tune.

10/2/53. K brought by a pocket edition of *A Treasury of Folk Songs*, edited by Sylvia and John Kalb (Bantam Books) to show me. Songs had chord letters she could play on autoharp—she wanted to learn the tunes. Showed her how to pick out tunes on piano. (She learned fast—had retained at least knowledge of note names and values from college classes). Lent K copy of *Exploring Music* by Vincent Jones and Bertha Bailey (Birchard).

10/14/53. Helped K with some minor difficulty she was having understanding accidentals. (Her progress is amazing.)

10/26/53. K asked to borrow book on music appreciation—said she has listened to classical music over radio and enjoyed it. Lent her *Discovering Music*, by Howard D. McKenney and W. R. Anderson (American Book) and suggested she might want

Top-Notch INSTRUMENTAL SOLOS AND ENSEMBLES

CLARINET SOLOS

Lament and Tarantella	
.....Voxman	\$.60
Pleasant Thoughts	.....Mesang .60
Romanza	.....Gower .60
Song of the Gondolier	
.....Bainum	.75

CLARINET DUETS

Dianne	.....Walker	.75
On Mount Bonnell	.....Hurt	.75
Valse Renee	.....Dvorak	.75

CORNET SOLOS

Gypsy Legend	.....Voxman	.60
Heave Ho!	.....Heney	.60
Queen of Night	.....LaViolette	1.00
Santarella	.....VanderCook	.60
Sea Shells	.....Innes-Simon	.75
Song of the Pines	.....Irons	.60
Valse Abandon	.....Clarke	.75

CORNET DUETS

Friendly Rivals	.....Godfrey	.75
Nid and Nod	.....Barnes	.75
Swiss Boy	.....Bent Bros.	.75

ALTO SAXOPHONE SOLOS

Lament & Tarantella	
.....Voxman	.60
Nina	.....Smith-Hovey .60
Theme & Variations	.....Cailliet .75
Valse Jeanne	.....Mesang .60

TROMBONE SOLOS

Air Varie	.....Pryor	.75
Phenomenal	.....Innes-Cimera	.75
Sea Shells	.....Innes-Cimera	.75
Song of Freedom	.....LaViolette	1.00

DRUM SOLOS

Columbia Post Legion March	Clark	.35
MacArthur At Manila	Clark	.50

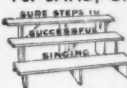
Write for "On Approval" copies

CHART MUSIC PUBLISHING HOUSE

INC.

506 So. Wabash Ave., Chicago 5, Ill.

For BAND, CHORUS, ORCHESTRA



WENGER RISERS

- Set up speedily
- Take down instantly
- Store compactly

Write Today!

WENGER MUSIC EQUIPMENT COMPANY
OWATONNA 5, MINNESOTA

UNIVERSITY OF DENVER

Lament School of Music

Eminent Faculty — Professional Opportunities
Degrees Offered: B.M., B.M.E., B.A., M.M., M.M.E.

Write Roger Dexter Fee, Director,
for bulletin. Denver 10, Colo.

SHONINGER

ESTABLISHED 1850

AMERICA'S FINEST PIANO VALUE
in a complete line of conventional and period styles

WRITE FOR INFORMATION

NATIONAL PIANO CORP., 54 Canal Street, New York 2, N. Y.

to buy pocket edition of Copland's excellent *What to Listen for in Music* (Mentor Books).

11/7/53. K came by. Said she was finding both books intensely interesting and enlightening. She marveled at how such a great composer as Copland could write so simply and make music so easy to understand—didn't make music seem difficult and mystical like so many, yet was technical. K expressed wish that in teaching children music she could do for them what the Copland and the McKinney and Anderson books were doing for her—make music seem natural and common sense. Told her this was exactly what we should do and what some educators were advocating. Showed her chapter on music in *Guiding the Young Child*, edited by Helen Heffernan (Heath). Introduced idea of music being expressively organized sounds—pointed out that what we wanted to do was to help children become increasingly sensitive to these organized sounds and able to create and use sounds expressively. To illustrate, picked up book of poetry and asked her to read verse from "The Congo" by Vachel Lindsay. As K read, I began to play accompaniment on tom-tom. Sound seemed to stimulate her. When we finished, her eyes were shining and she was very excited—said she never realized rhythm and movement were such a big part of music. Told her drums could be used same way for bodily movement. As illustration, suggested she pantomime something. She did animal parade—first came lions, then horses, then elephants. (She is excellent at pantomime). Caught and played rhythm of various animals on tom-tom. After she'd finished, K suggested we reverse roles . . . (As soon as she got the hang of striking the tom-tom she immediately played suitable style and rhythm.)

11/8/53. (The joys of teaching music!) K dropped in to say children had had wonderful time with animal parade. Said most of them almost immediately caught spirit and style of various animal movements. Played for her part of record, piece called "Here Comes the Train," from new album *Songs from Music for Early Childhood* (Columbia)—fine example of expressive use of sound. K intrigued—wanted to hear all records in set: she danced to rhythmic ones and even hummed more lyrical melodies. Showed her book the records parallel, *Music for Early Childhood* (Silver Burdett). She asked to take records and book home.

12/18/53. K invited me in for Christmas party. Parents there. Much music, with parents and children both participating. K entering into music-making freely. Told me she was buying

herself a guitar for Christmas present. (Wish all teachers took hold and were as enthusiastic and resourceful as K.)

Another Case

Name Miss Russell Grade 6-A Year 1953-54 School Emerson

Education A.B., History major, State University.

Experience Twenty-five years, fifth and sixth grades.

Observations

9/22/53. R came by office to complain about musical illiteracy of her class; said children didn't know one note from another, couldn't read simple melody. Blamed progressive education; said pernicious effects in music evidently as bad as with other subjects. Almost distraught over situation. Had gotten out music books and tried to sing "The Cuckoo," but children didn't know it and couldn't read even melody part. Then tried "My Love's an Arbutus" with same results. Said she'd never taught own music before but was trained musician herself—had studied piano during grammar and high school and would have gone on with music if hadn't broken arm. Big trouble now was lack of piano—said she'd never been able to sing, but was not monotone. Something had to be done, she couldn't teach music without piano. Children had to learn to read music and sing part songs. Said she was washing her hands of music, and stormed out. (Here is real problem.)

9/23/53. Had talk with physical education consultant about R. B said R blew up at her over practically nothing. Also talked with art consultant. She said R seems to know a good deal about formal art but is unsympathetic to creative work by students. Said also that R appears unduly sensitive and emotional—carries big chip on shoulder. (R is going to require careful handling.)

9/24/53. Dropped by R's room after school to begin campaign. As lead, took along new art book published in pocket edition: *50 Great Artists*, by Bernard Myers (Bantam Books). R interested. Worked conversation around to subject of integration. She closed it—does not believe in integration. Mentioned music appreciation to her as possible approach to music in her grade. R on defensive—piano her field, not orchestra instruments or opera, at times she had difficulty in distinguishing instruments herself. Suggested she and students might learn together. (Wrong foot—she knows music literature, just matter of telling quality of instruments apart.) Backed up quickly—suggested might be good idea to have students read about music—kill two birds with one stone. Told her I'd send copies of three books we had sets of

that would be excellent for purpose—*Music for Young Listeners: The Blue Book*, the *Green Book*, the *Crimson Book*, by Lillian Baldwin (Silver Burdett).

9/27/53. Glory be! R came by to say Baldwin books wonderful—well written and authentic. Wanted to know about records. Showed her where *Musical Sound Books for Young Listeners* (Sound Book Press Society, Inc.) were kept. Said she'd thought some about integrating music with other humanities and social studies and thought maybe it might work in some cases—Baldwin story about Bach conveyed feeling of the period. (Clue: help R by suggesting references that put ideas across.) Casually remarked about book that does good job of tying music and history together—*Music in History* by Howard McKinney and W. R. Anderson (American Book). She borrowed book.

10/14/53. R said McKinney and Anderson book proving very helpful. Information about Grieg and Scandinavians came in handy in connection with discussion of Norway—children had enjoyed *Peer Gynt* after she told them a little about the Ibsen drama. Told her if she ever wanted to use songs in connection with some phase of American history *The Burl Ives Song Book*, published in pocket book form (Ballantine Books) was good source. R on defensive again—no piano in classroom and she couldn't sing.

10/16/53. R came by to inquire about chording symbols over melodies in Ives book. (She had bought copy after all.) Explained scheme to her, illustrating with autoharp. Instrument attracted her attention immediately. Showed her how it could be used to pick out melody. Suggested that she take autoharp and instruction manual home. Also lent her recordings of some of songs in book for class use.

10/24/53. Saw R in hall. She's excited about music in connection with study unit on Colonial days—they're using songs from Ives book, and she and students are taking turns accompanying songs on autoharp. At first they used records, but don't need them now. Students who are studying instruments are beginning to bring them to class to play songs.

11/12/53. R dropped by to talk about music reading and part singing. With use of instruments, children reading music fairly well, singing rounds, and interested in trying part songs. Had scheduled conference so couldn't spend much time with her, but gave her copy of *Music Participation in the Elementary School* by Beatrice and Max Krone (Kjos) and suggested that instruments excellent for introducing part songs and part singing.

12/10/53. Hadn't heard from R in some time, so dropped by room after school. Found her searching through music textbooks with group of students for songs to use in unit on westward movement. She said part singing along lines suggested by Krone coming fine. Students found "John Henry" in revised edition of *New Music Horizons, Book VI*, (Silver Burdett). One played melody on C melody saxophone. All liked song. Suggested that they make up parts for it according to Krone plan—could sing or play the 5th, g, throughout, if piano accompaniment wasn't used. They tried it—sax played melody while others, including R, sang g-singers breathing at different times. Suggested that we try the part while sax played melody. After few tries we were successful. Student inquired about introduction. Suggested that sax play re-occurring figure in upper line of bass of accompaniment, g, a, b-flat, a, g, and so on. Tried it. R suggested beginning softly, and gradually getting louder and continuing figure throughout song. It worked fine. R asked if Krone idea wouldn't work with songs that simply used primary chords. Answered yes. As we left, R said she'd heard group of teachers were meeting one evening a week to study piano improvisation; said she'd like to join them. Took her to music room and lent her copy of book we were using, *Music for Early Childhood* (Silver Burdett), so she could study section called "Improvisation at the Piano," by Norman Lloyd. R inquired if I'd heard recent symphony broadcast. Had to say no. Said she was beginning to wonder about how she should listen to music—sometimes she listened one way, sometimes another. Gave her a copy of *Music Education in the College* by Vincent Jones (Birchard) and suggested she read Chapter 3. Remarked facetiously that she was moving fast from early childhood to college. Took cue and pointed to wide range of materials available to learn from. As R left she said she was thankful to be rediscovering music—felt it would be

great source of satisfaction now and after she retired. (Music can be a great humanizing force!)

No Typical Teacher

These two samples from a music consultant's case book are not representative of classroom teachers. As a matter of fact, there is no such thing as a typical teacher, classroom or otherwise. Just as with students—and music specialists, for that matter—each and every classroom teacher is a unique being with her own peculiar strengths and weaknesses, likes and dislikes, sensitive spots, and unresolved social, emotional, intellectual, and aesthetic problems. We cannot, therefore, generalize about how to help classroom teachers on the basis of types of teachers. But certain generalizations are possible as to the way Miss C, the music consultant, went about helping these two quite different teachers.

In the first place, her emphasis was on the musical development of the teacher herself. She did, however, make certain that transfer took place. Second, she was very cognizant of the individual differences of Miss King and Miss Russell. Third, she took the whole personality into account and didn't simply try to teach music. Fourth, the musical factor was at all times present in her explicit and implicit prescriptions. Fifth, motivation was the key to many of her actions. Sixth, music was treated as a natural and common-sense activity. Seventh, music was not broken down into its constituent elements and drilled

SCHOOL MUSICALS

"IN THE PARK"

"MISTER MAGIC WITH MUSIC"

High School life in Musical Comedy style. Humorous situations. Solos and choruses in modern idiom appeal to students and audiences.

Complete Score 60c each
(Multilithed) (15 or more)

"MISSISSIPPI MUSICLOG"

For Elementary Schools

ENTERTAINING — EDUCATIONAL

Complete Score 35c each
(Multilithed) (20 or more)

SAMPLE COPIES ON REQUEST

NICKERSON-RICHARDSON

144 MOLALLA AVE., OREGON CITY, ORE.

Vocational Interest Research

... Stanford University's long-established service in career selection is now available in the fields of music teaching and music performance.

A Music Journal Service
to a Great Professional Field.
See page 96

Your S.M.L. Prize Winning Instruments

Decades of woodwind making experience stand behind each S.M.L. Instrument. The choice of artists and craftsmen, S.M.L. Instruments have been prize winners all over the world . . . their fine reputation is based on consistently superior performance. Try an S.M.L. . . . you'll hear the difference!

SAXOPHONES • CLARINETS • ENGLISH HORNS • OBOES

FREE! Colorful 8 page S.M.L. Catalog . . . Write Dept. A-354

Ernest Deffner
division of Panacord, Inc.

601 WEST 26th STREET NEW YORK 1, N.Y.

products of ETABL^{IS} S.M.L.
Strasser-Marigaux-LeMaire
Paris, France



NOW! EQUAL MELODY

OPPORTUNITY FOR ALL BEGINNER BAND PLAYERS
"We're In The Band"
 by Carl Webber

A Supplementary Band Book For Young Musicians, Containing Over 18 Familiar Melodies. ALL PLAYERS ARE GIVEN EQUAL OPPORTUNITY TO PLAY THE MELODY AS WELL AS THE SECONDARY and ACCOMPANIMENT PARTS.

ADAPTABLE TO FULL BAND, CLASSES IN REEDS, WOODWINDS, BRASSES, TRIOS, DUETS, or SOLOS — with PIANO or BAND ACCOMPANIMENT.

FULL INSTRUMENTATION AVAILABLE
 BAND PARTS 35¢ PIANO-CONDUCTOR 75¢
 Send For Free Bb Cornet Or Clarinet Part

Published by
WM. J. SMITH MUSIC CO., INC.
 254 West 31 St. New York 1, N. Y.

**UNIVERSITY OF NEW HAMPSHIRE
 SUMMER YOUTH MUSIC SCHOOL
 AUGUST 15-28, 1954**

For Musical Teen-Agers

Directed by

Karl H. Bratton

Guest Conductors:

Clarence Sawhill — Band
 Harry R. Wilson — Chorus
 Paul Painter — Orchestra
 John Chrusciel — Counseling and Recreation

*Campus Calibre Training in
 Inexpensive Vacation Spot*

**Total Cost—\$65 (Room, board,
 tuition, recreation program)**

For information write to Department of Music
 University of New Hampshire,
 Durham, New Hampshire

upon. Instead, it was kept whole. Eighth, while neither Miss King nor Miss Russell followed highly structural learning plans, Miss C. took full advantage of their emerging musical interests, insights, and skills, with the result that their musical development was continuous.

It would be idle to claim that either Miss King or Miss Russell was a good musician or a good music teacher after a few months of help from Miss C. But at least they were on their way; and in the process (this is most important) they were sharing with their students not only their musical discoveries but also the enthusiasm engendered by these discoveries.

KNOW YOUR BANDS

Here is a 14-piece band that's a bit hard to identify. If you drop one letter from each word and rearrange the remaining, however, you can get a musical instrument every time.

- | | |
|------------|------------|
| 1. Recount | 8. About |
| 2. Dragon | 9. Demur |
| 3. North | 10. Booze |
| 4. Olivia | 11. Napoli |
| 5. Collie | 12. Effie |
| 6. Parch | 13. Ground |
| 7. Axes | 14. Futile |

(Answers on page 96)

CREATIVE MUSIC

In the course of a school song-writing project students were asked to submit original verses to be used as a basis for melodic treatment. Emphasis was placed on a choice of everyday, familiar subjects as central themes for the poems.

A sixth grader, following instructions, hit on a new angle of child *vs.* babysitter—with the sitter paying the child. Thus:

There is a woman, big and stout,
 Who stays with me while mother's out;
 And when my behavior is at its best,
 She gives me a quarter and takes a rest!

—CARL J. JENSEN

JENKINS MUSIC COMPANY

GENERAL OFFICES: 1217 WALNUT STREET, KANSAS CITY 13, MISSOURI

cordially invites you to visit its exhibit at

The Music Fair —BOOTH No. 62

held under the auspices of MENC at

CONRAD HILTON HOTEL — March 25 to 31

EXHIBITS OPEN DAILY 9:00 A.M. TO 5:30 P.M. — SUNDAY 11:00 A.M. TO 2:00 P.M.

- Our personnel will be on hand to answer questions, show our newest publications, demonstrate our latest products, etc., etc.

EMOTION

(Continued from page 23)

versity, participated in the tests. For testing purposes we used instrumental music, solo or ensemble, and vocal music not containing English texts. These were either short complete works or specified movements from larger works.

On the lists contributed by the musicians did you find that they selected some of the same music and that they agreed on the respective emotional associations?

Yes, in many instances they did. In fact almost all of the selections which we finally used as test pieces were named by three or more musicians as conveying to them similar mood associations.

What were the terms used by the musicians to describe their mood reactions to the music?

The adjectives which they used to describe their mood associations fell into broad classifications as follows: (1) happy, gay, joyous, stimulating, triumphant; (2) agitating, restless, irritating; (3) nostalgic, sentimental, soothing, meditative, relaxing; (4) prayerful, reverent; (5) sad, melancholy, grieving, depressing, lonely; (6) eerie, weird, grotesque.

Uniform Response

And you found that a given piece of music will evoke a uniform emotional response in various people?

I can't say that any piece of music would stimulate a certain emotional response with most people. However, we found that this is generally true with 61 of the 105 selected test pieces. When we come to the practical application of music in therapy, the major difficulty lies in the fact that there are always exceptions. For instance, we discovered in our study that the march, "Stars and Stripes Forever," elicited a surprisingly uniform response, 93 per cent of the listeners calling it happy, stimulating, and triumphant. The remaining few felt it was unpleasant, restless, or irritating. With Chopin's "Funeral March" we found that only 60 per cent agreed that it was sad, depressing. The rest reacted with mood associations ranging from

happy to irritating and grotesque. To give just another illustration from our list of test music, the spread of responses to Debussy's "Clair de Lune" ran as follows: 69.4 per cent called it nostalgic, soothing, sentimental; 9.1 per cent sad, depressing, lonely; 4.6 per cent happy gay, stimulating; 3 per cent agitating, restless; 1.9 per cent prayerful, reverent; 7.8 per cent weird, grotesque.

We associate band music with marching and group activities of an exciting nature, but how do we explain the wide variety of individual responses to the Chopin and Debussy?

I think that an individual's response is finally determined by: (1) A variety of elements included in the content of the piece itself. Certainly the Chopin and Debussy works are much more complex in their musical characteristics than any standard military march. (2) His socio-cultural background. (3) His previously established, unique association with the particular piece. (4) Variances in his personality characteristics.

To illustrate this last point, in a study done in a certain mental hospital, it was found that the grandiose, overactive patients much preferred the symphonies of Beethoven, while the gentler, more withdrawn patients preferred Tchaikovsky. It has been my own observation that many professional people in intellectual pursuits, particularly in the physical sciences, are attracted to the orderliness and logic found in Mozart's sonatas or in Bach's polyphonic works.

As a psychiatrist I am interested in individuals who deviate markedly from the group. Perhaps it might be found that the people giving unique responses are emotionally different from the majority.

I think your comment is substantiated to an extent by one of my earlier investigations with a group of 95 elementary school children in grades three to six. The results of the study show that the stream of speech, as indicated by verbalized free associations upon a musical background, differentiates the emotionally adjusted from the emotionally maladjusted. The emotionally immature children wrote a greater number of

unique words and wrote the same words more often.¹

What are your underlying concepts of the influence of music on behavior?

One might say that music serves as a kind of psychological mirror which elicits and reflects the inner feelings and emotions accumulated by the individual. On the other hand, I believe that the physical responses to music, such as blood pressure, pulse rate, respiration, and electric brain wave patterns, are far removed from the dynamic qualitative complexities involved in either man or music. The human personality is far more than the sum of these physical experiences. Therefore, reducing music to the barest elements of unrelated sound, such as single tones or chords actuated by tuning forks or other sound producing mechanisms, inevitably loses the expressive quality that constitutes music.

Sympathetic Bond

In psychotherapy it is necessary for the patient to feel that the therapist understands his emotional turmoil—that a common sympathetic understanding exists. Is this the emotional power of music—that the listener shares a common emotion with the composer?

Through his music the composer hopes to excite the listener or at least to arouse his interest. However, the satisfaction gained by the listener depends on whatever changes the music may produce within him. To me your question implies certain further considerations. If we are dealing with music appreciation or the aesthetics of music on a somewhat formal basis, the aim is to challenge and direct the listener in sharing with the composer the intellectual and emotional adventure he experienced in that particular creative task. Even here I suspect that some listeners may experience a strong emotional response of a quality seemingly not related to the content of the music itself. In this case, I doubt that the composer

¹ Capurso, Alexander Alexis, "Written Responses in a Musical Situation as a Function of the Stability of Emotional Behavior," *The Journal of General Psychology*, 1940, 23, 289-304.

and the listener do share a common experience. Also, we must remember that the composer is like an actor in that he attempts to portray in a calculating manner the emotions or ideas he wishes to suggest to his listeners. He need not necessarily experience the emotion he is trying to convey, at least not consciously, at the time he is doing the actual writing. For instance, Tchaikovsky commented that he composed some of his most melancholy music while living in Italy surrounded by a gay and carefree atmosphere.

Is it not true that the larger forms of musical composition deal with more than one mood?

Yes, fundamentally music is made up of a variety of creative ideas. In the larger forms, such as the sonatas, which are usually divided into three or four contrasting movements, each movement will contain a variety of ideas. However, while many moods may be expressed in a single movement, one mood predominates.

But isn't it sometimes found that a listener will be attracted to one of the lesser moods or ideas in a movement, rather than the predominating one?

Yes, because of the multi-dimensional qualities of music this is apt to happen. In fact, we have encountered this in varying degrees with all our test pieces, finding that certain individuals did not respond uniformly with the majority of the group tested on that one work. These listeners might have responded to one of the lesser moods of the composers instead of the predominating idea.

Mass Response

We have been stressing the influence of music on the individual, what about the mass responses to music? In a mental hospital, a planned program of ward music was begun for mentally ill patients who had been locked up for many years. Most of the patients became more cheerful and more easily contacted. There was a real change on a very basic level of contact and cooperation with the world. In this sense, I wonder if music and the mass response to music could be called "environmental"?

This "environmental" aspect of which you speak is similar to the beneficial effects of pleasant, unobtrusive music while one is dining—somehow it enhances the pleasure of eating and the savor of the food. I am led to recall the statement often made by music educators, "Music is the most social of all the arts." This can mean many things. It may include the relationship between the performer and his audience. Or it may refer to the gratification that is derived by the amateur performer through his actual performance of music with others regardless of the technical level of his performance. Or it may mean the empathic interrelationship of group performance where the racial, religious, economic, and political differences are forgotten in a common emotional experience. To you, as a psychiatrist, the "environmental" value of music is narrowed down to specific application of music in medical situations. Participation in the musical experience can be broadly divided into active and passive types, depending upon whether the individual produces or listens to the music. The environmental use of music is essentially a passive one.

Would you say a person is prone to like the kind of music he grows up with?

Perhaps that's true, but there has been very little scientific study of just what psychological and sociological factors in the individual's personality can be correlated with his emotional response to music. The musical pieces that are associated with the formative years of childhood and adolescence seemingly are of more intense emotional significance in later years. However, we have as yet little experimental evidence in support of this thesis. If such validated lists were available and accumulated to form a library of music representative of a large variety of cultures, we might be able to do a more precise job of prescribing compositions which would produce the desired emotional effect. Dr. Downing, you have recently come to New York from a section where Western cowboy music is heard hourly over the radio; now, instead, in addition to the popular lists, you are more apt to hear polkas, Ukrainian songs, and Italian

arias as the common, popular music for daily consumption by the average citizen of this community.

I see the significance of your point. Certainly we found that Chopin left Kansas farmers indifferent, while popular western songs created real interest and enthusiasm.

Then, in recognizing this, we agree that the ultimate application of music is not only for its environmental value in everyday living and hospital situations, but also for possible therapy of mental disorders. Each goal can be achieved only with long and sustained experimentation conducted by trained investigators. Not until we have available such a mass of scientifically controlled and verified data can we hope to prescribe music with any degree of predictability as to its effects on the total individual, mind and emotions. This will require the combined efforts of psychiatrists, psychologists, sociologists, music scholars, and possibly anthropologists.

Summary by Dr. Capurso

We have reviewed concisely the investigative procedure and presented data on three selections from the original study on emotional responses to music groups of college students attending two universities. From the three illustrations given here we found that uniformity of response exceeded 50 per cent. What was not investigated, however, but might have proved of equal or more importance from a psychiatric standpoint, were the varied unique responses revealed by relatively few listeners not only to Chopin and Debussy, but to nearly all of the other test pieces.

With our extremely limited scientific knowledge concerning human response to music, we can at present merely speculate on the possible explanations for this disclosure.

The basic factors reduce themselves to either the musical personality or the human personality. Assuming that the music is meaningful to the individual, and that such elements as previous association, distraction or disinterest are not the actual basis for the unique response, our final concern may be narrowed down to the consideration of the personality of the listener himself.

Rather than the music, what is the listener "reading" into the music? If the music is actually capable of acting as a stimulus for the release of past experiences into affective expression, facets of the individual's personality are revealed. It now becomes a potential projective tool. This might have been Hitler's psychological device; in a Wagnerian drama perhaps he could find an idealistic expression for his dreams and delusions symbolizing the "Hero of the Master Race."

Summary by Dr. Downing

It seems to me that over the centuries one universal experience has again and again called man's attention to the emotional values in music. This universal experience is that of the relaxing of anxiety and tension, and the re-energizing of one's emotional resources, through hearing and playing music. Yet until now this striking, unique, and valuable resource has been utilized empirically, without the laboriously acquired body of experimental knowledge which would make more

exact application possible.

This is in line with my own experience in utilizing music to affect the course of emotional illness. Working with skilled musicians trained in therapy, we had to find our way slowly, trying this technique of application, and that type of composition, observing the results in each trial. Despite certain rather spectacular results with individual patients, we could not say categorically that music alone can heal the mentally ill person. Mental illness affects every aspect of life, the body processes, the private thoughts and feelings, the relationship to other persons, the whole society of which the patient is a part. It is unrealistic to expect so much from any one therapeutic modality. Too much enthusiasm, which oversells the value of music as a therapy, will inevitably react to obscure the real, lasting values. After all, music is not magic!

So, we employ our three aspects of music therapy as they are appropriate to the situation: the environmental, the interpersonal, and the

recreative. Environmental music can fill those long, purposeless, endless days that only the person sitting empty-handed behind locked doors can appreciate. Essentially passive in type, it requires no effort to participate. It is only therapeutic when it is planned carefully, and follow-up studies are made of the effects.

Interpersonal music is a tool, a vehicle, whereby the well-trained therapist achieves a meaningful personal relationship with the patient and utilizes it in a psychotherapeutic manner. To a greater or lesser degree this is active participation in music and requires more effort from the patient. This implies that the therapist has additional training in interpersonal relationships, beyond his musical training. He utilizes his skill in the psychiatric team effort to help the patient. At our present level of knowledge, this is usually the most fruitful use of music in treating emotional disorders.

The recreative aspect of music is that sense of personal achievement and self-realization gained from the motor skills, intellectual satisfaction,

Going To Chicago?

VISIT ONE OF THE TOP EXHIBITS AT THE M.E.N.C. CONVENTION

PRESSER'S "MUSIC FAIR"

Booth No. 71, Conrad-Hilton Hotel, March 26-31

See the latest material, prepared especially for this event — a wealth of important music in all categories.

One or more of the following will be in attendance at all times to welcome you:

See You in Chicago!

Mr. A. A. Hauser

Mr. A. G. Langenus

Mr. George Rochberg

Miss Althea Thompson

Mrs. Belle Millar

THEODORE PRESSER COMPANY, BRYN MAWR, PA.

and emotional expression involved in performing a musical composition. The character-building effect of musical training is utilized in our schools, and we can also utilize it in our hospitals. I visualize active, individually achieving musical performance as an integral part of musical therapy.

Your studies, Dr. Capurso, show differences between people in responses to musical selections, differences related to the individual character structure. You have suggested standardizing this individuality of response as a means to personality evaluation. Certainly there is already a wide variety of tests available, from which the clinical psychologist selects those appropriate to the clinical or research question he is trying to answer.

My thought is that music might offer a new dimension of response to the testing situation, intrinsically different from, say, the Rorschach Ink Blot test. I doubt that music would lend itself to detailed descriptive techniques, because of the complexity of the simplest melody and the evanescence of the musical stimulus. So, could music's ability to evoke a strong, over-all response be turned to account?

A Supplement

My second speculation concerns music as a supplement to expressive psychotherapy. By this is meant the process whereby the psychotherapist helps the patient understand and re-experience his conflicting emotions, freeing him from the bonds of past experience. Music might relate to this process in several ways. Control of emotions and emotional expression is highly valued in our Western culture. Overcontrol, fear of expressing one's feelings, may lead to neurotic symptoms or character defects. This same overcontrol may block the psychotherapeutic process which seeks to free the emotional expression, and turn it into constructive channels of self-expression. So, might not those musical reveries filled with vivid memories recalled "as though it were yesterday" give us a hint to further study? Could the long, laborious process of psychotherapy be speeded, made more meaningful, by selective use of appropriate background music? It seems worthy of consideration.▲▲▲

I BELIEVE

(Continued from page 83)

terns, and surprising chords.

Do I have difficulty in getting my chorus to accept music built on a structure deviating from the traditional? I did at one time, but resistance is waning. When I first took over this chorus, about five years ago, I introduced them to Benjamin Britten's *Ceremony of Carols*. One member indignantly dropped out of the group, commenting that I could expect her back when I chose some good music worth the time of the chorus, and not until then. I am still choosing the same kind of music for part of our repertoire, so she is still off our membership roll.

Sometimes I hear that certain individuals have said about a new contemporary number, "This isn't my favorite, but maybe I'll learn to like it." And almost always after becoming acquainted with the music, the chorus members do find it stimulating, demanding, and ultimately satisfying. Good examples are Guarnieri's "Mister Lau," and Poulenc's delightful "Songs for Children."

The Poulenc group of songs is definitely off the beaten path in musical structure. For instance, "The Little Sick Boy" is built on four metric patterns: 4/4, 3/4, 2/4, and 5/4, but it is *not* a vocal gymnastic. It is a very logically constructed little piece. The rhythmic pattern follows the lyric, rather than the lyric's having been poured into a set meter. It was a bit difficult to learn, and then we were all ashamed of ourselves for having struggled. It seemed so simple after it was mastered.

When my chorus is working hard at sight reading some of the current music which is far from the traditional I-IV-V-I type of chord progression, I am reminded of something a professor said to some of us at graduate school when we were having a similar experience with new music: "It won't be long until you can see order in what appears now to be chaos."

How difficult should music for women's choruses be? That is, how high should we set the standard for our group? It is my feeling that we should ask our women to reach for the top. It is obviously unwise to choose music women can't hope to

perform acceptably, of course. But *do* have in rehearsal all the time some number or numbers that demand their best efforts. At the same time let the chorus work on some music simple enough to allow them to "coast" a little during the rehearsal hour. I am reminded of my daughter, who has always been an avid reader. When she was about ten—and forever bringing home great armloads of books from the library—she invariably included a few for the six- and seven-year-old. When I asked her about it she answered, "Oh sometimes just for fun I like to read along and *never* have to stop to think what a single word is!"

Give your audience as well as your chorus a variety of experiences. Don't overlook the possibilities in bringing in other forms of art along with the choral—instrumental accompaniment, drama, dancing, and so on.

One Christmas recently my chorus did the well-known "Nutcracker Suite," with four or five lovely girls from one of our dance studios doing a beautiful ballet for the final "Waltz of the Flowers."

Another Christmas a member of our group wrote a dramatic skit featuring a rehearsal of the club chorus twenty-five years ago. We were costumed accordingly, of course. It was a novel and sometimes humorous way in which to present some Christmas music of the folk types.

Tambourine, finger cymbals, and castanets added delightful color to a Galatian melody, "Hasten Shepherds," on another Christmas program. On the same day we did a Bach number with flute and violin accompaniment. Another season we included "Slumber Song of the Madonna" (Head-Krones), with its very beautiful violin obligato.

Men Added

We inveigled a few husbands to join the ranks on one Thanksgiving program so that we could do a mixed chorus number we particularly wished to use—"Cousin Jedediah," by Thompson-Treharne. The audience thoroughly enjoyed not only the variety in tone color but also seeing men on the program.

In choosing music for women's choruses, remember that your mem-

IT IS WITH GREAT PLEASURE THAT I PRESENT
TO YOU OUTSTANDING RECORDINGS BY OUT-
STANDING ARTISTS OF OUR PUBLICATIONS.

-W. C. Handy

From the
UNIVERSAL-INTERNATIONAL'S
New Film
THE GLENN MILLER STORY
Co-Starring
James Stewart and June Allyson
Featuring
SAINT LOUIS BLUES MARCH

NEW RELEASES

**LONG GONE
FROM
BOWLIN' GREEN**
Decca record No. 28928
by
The Ray McKinley Trio

•

FRENCHMAN IN ST LOUIS
An
arrangement of
"SAINT LOUIS BLUES"
Decca record
No. 28981
by
Jack Pleis & His Orch.

•

MEMPHIS BLUES
Decca record
No. 28928
by
**Ray McKinley and
His Orchestra**

HERE ARE RECENT RECORDINGS

TIME WAS WHEN
Okeh record No. 6865
By Hadda Brooks

•

YOU'RE A WISE GUY
Capitol record No. 15106
By Julia Lee

•

ATLANTA BLUES
(Make Me a Pallet On
Your Floor)
Decca record No. 237208
By Eddie Condon and
His Orchestra

•

Heritage record Album
No. LP-H-0052
Featuring
BLUES REVISITED
A Series of Actual Performances by
Legendary
W. C. Handy
(Vocal, Guitar and Trumpet)
with
**Charles Cooke and
Adele Brown Whitney
at the Piano**

•

JOHN HENRY BLUES
Victor record No. 473191
By Erskine Hawkins and His
Orchestra

Way Down South
(Where the Blues Began)
Loveless Love
Beale Street Blues
**Memphis Blues and
Yellow Dog Blues**
As played by
Bob Crosby and the Wildcats
Coral Album No. 56039

JUST RELEASED

**"THE
NEWSPAPERMAN'S
BLUES"**
Words by
George Sisler and Andy Razaf
Music by
**Charles L. Cooke and
W. C. Handy**

♦ ALL THIS MATERIAL IS AVAILABLE IN SHEET MUSIC AT YOUR LOCAL DEALER ♦

HANDY BROTHERS MUSIC CO., Inc.

PUBLISHERS

"Genuine American Music"

1650 BROADWAY

NEW YORK, N. Y.

bers are emotionally mature, capable of understanding and interpreting great poetry. Too often we are guilty of feeding them on pabulum—on predigested literary and musical fare. Harmony and lyrics are painfully obvious and without challenge. Too many songs of tawdry sentiment pack programs given by women. Why not include lovely things such as Oldroyd's "Hymn to Beauty," "How Softly Runs the Afternoon" (Woodforde - Finden), "Clouds" (Birczak), or "Chanson of the Bells" (Donovan)?

It is perhaps more difficult to find music that meets high standards for women's voices than for mixed voices; but it is there if you are patient enough to spend the time to locate it.

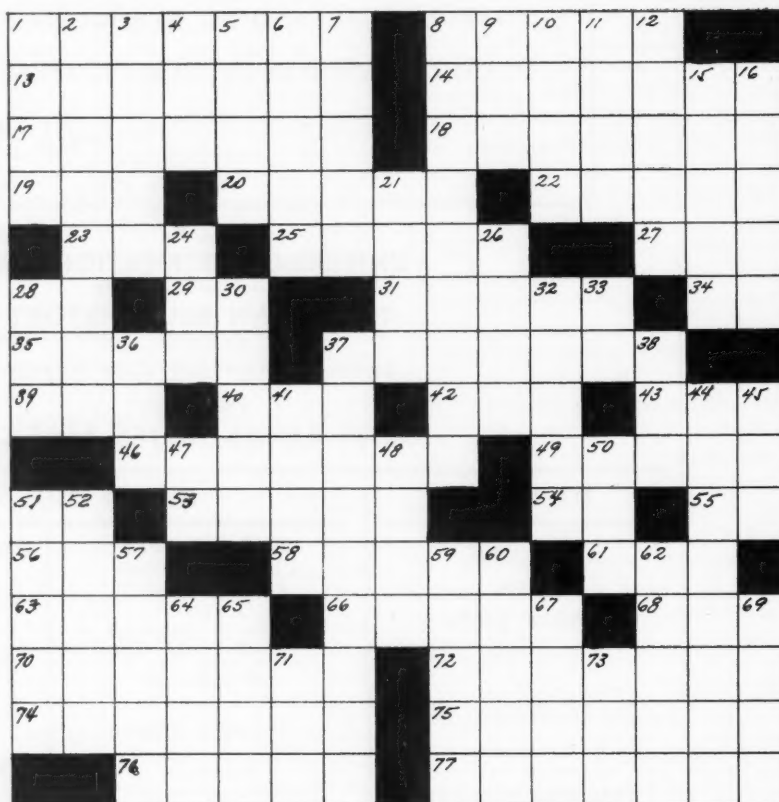
How do I find music that suits my needs? Whenever I have the opportunity to hear other women's choruses—at State Federation meetings, on college campuses, on radio or television programs—I make notations when I hear something I feel is good, and then follow through, getting copies for my own personal reference library.

I attend clinics and workshops for directors whenever I can do so, never failing to discover at least a few things to make the expense of attendance and the time spent worth while.

At the beginning of each season I
(Continued on page 96)

MUSICAL CROSSWORD

Evelyn Smith



ACROSS

- 1 Sousa wrote appropriate music for these
- 8 Vegetable dish
- 13 Simple wind instrument
- 14 First performance
- 17 French-born conductor
- 18 Spanish guitarist
- 19 Prizefighter; slang
- 20 Entertain
- 22 Pizzicatti made with left-hand fingers on stringed instrument
- 23 Fit with music
- 25 Letters of the alphabet
- 27 Simpleton; slang
- 28 Close to
- 29 This can operate TV, radio, or a record player
- 31 Part of the skull
- 34 Most holy; abbr.
- 35 Outlook
- 37 Optimal condition for delivery of drinking song
- 39 Old French coin
- 40 Biblical name
- 42 Spread grass for drying
- 43 Arabian garment
- 46 Dying; mus. dir.
- 49 Glowing coal
- 51 Syllable in the bebization system
- 53 Musical composition with main theme and contrasting episodes
- 54 Flat of re
- 56 "The — Poppy"
- 58 Puccini opera based on Sardou melodrama
- 61 Scholarly degree
- 63 Fragrance
- 66 Woman's name
- 68 Mme. Butterfly's national beverage
- 70 Composer of *The Merry Wives of Windsor*
- 72 Contemporary French composer
- 74 American composer, died 1920
- 75 Sudden desire
- 76 Gaze fixedly
- 77 Chess pieces

DOWN

- 1 "— and Circumstance"
- 2 Pertaining to sense indispensable to music appreciation
- 3 Vocal capacity
- 4 — song
- 5 What many sopranos must do in order to get into the movies
- 6 Accustom; var.
- 7 Band instruments; slang
- 8 Third pedal found on some pianos
- 9 Chimpanzee
- 10 Piano limbs
- 11 Soon
- 12 Flagstad, Munsell, Pons
- 15 East Indian palm trees
- 16 What the amateur singer frequently does
- 21 Setting of *Lakme*, *Madama Butterfly*
- 24 Make knotted lace
- 26 Aspect
- 28 "— Maria"
- 30 Capital of Egypt
- 32 "Darling, I Am Growing —"
- 33 Neither; Fr.
- 36 Total
- 37 Instrument similar to lute
- 38 Catch
- 41 Hire
- 44 Cradle song
- 45 Exist
- 47 Either
- 48 Portion of medicine
- 50 Margaret, in *Ruddigore*
- 51 Opera or piano
- 52 Atmosphere of "Danse Macabre"
- 57 Wharves
- 59 Gilbert and Sullivan type of opera
- 60 Spirit; mus. dir.
- 62 Higher-priced seat in English theatre
- 64 Disputed
- 65 Spanish duke who ravaged the Netherlands
- 67 Central European mountains
- 69 Soft drinks
- 71 Gas; comb. form
- 73 Cabin

(Solution on page 96)

Leon Merian and his OLDS



A Rising Star.

Enthusiastic notice is being given Leon Merian, a new young star on the horizon. Along with older, long-established artists, he chooses OLDS, describes his Mendez Trumpet as "the greatest horn I've ever played!" Only an actual trial can demonstrate the superb tonal qualities of all OLDS instruments.

F. E. OLDS & SON,
Los Angeles 7, Calif.

I BELIEVE

(Continued from page 94)

re-examine materials in our library, which has been built up over a period of years by directors of varying tastes and backgrounds, to see if I have overlooked a good thing, or if there is a gem that demands repeating. To fill out my needs I rely on the time-honored procedure of plowing through stacks and stacks of reference music sent me on request. This is the most fruitful plan of all.

When I write to a company for reference material I usually say I am in the market for *distinctive* music (not the trite selections), and then give a definite idea of the type of song I'm looking for, naming something they publish as an example if that is possible.

I recently wrote to a publishing firm for a certain type of Easter music for my women's octet, and received several things by return mail that are definitely usable, notable among them being the really lovely "Sanctus" by Chesnokoff.

Don't turn up your musical noses at good two-part things. We found Pergolesi's *Stabat Mater* (in two parts) an inspiring work to do.

May I repeat, challenge your chorus with music that tests their optimum abilities! One of the difficult things we did some time ago was "Repleti Sunt" by Jacob Handl. For those of us who thoroughly enjoy *a cappella* singing, this was a rich experience.

Some small choruses don't feel that they can do music like this written in eight parts. But I believe that unless a number is written ostensibly for a large aggregation, some eight-part arrangements can be done effectively with as few as eight good independent singers with the right range—one voice on a part.

Summing up the case for women's choruses: (1) Think of the people you are directing as *musicians*, not just women who want to get away from the kitchen sink. (2) Give them music they can get their teeth into—the best of the old and good samples from the contemporary composers. (3) Keep them reaching for the top—the best they are capable of doing! But let them rest at rehearsal occasionally by singing simple music they can read at sight. (4) Remember that women you are directing are emotionally mature, above the insipid and obvious. (5) Don't become weary in searching for challenging music for your chorus. It *can* be found.

Don't expect the impossible of your singers, but for goodness' sake, don't do them the injustice of underestimating them! Remember the words of Robert Browning:

Ah, but a man's reach should exceed
his grasp.
Or, what's a heaven for?

Put beautiful music into the hands of your women. Each may have to "reach" to master it, but the result may be surprisingly heavenly! ▲▲▲

MUSICAL WORDS

Each line below refers to a letter that has to be found, except the last, which refers to the whole word.

My first is in CHORUS and also in WORDS.
My second's in NOTE and yet absent from BIRDS.
My third is in CONCERT, but missing from TUNE.
My fourth is in TENOR, and double in CROON.
My fifth is in Trumpet, yet nowhere in TOOT.
My sixth is in DRUMS and in FIDDLE to boot.
My seventh's in MUSIC, and likewise in STRINGS.
My eighth's not in VOICE, but you'll find it in SINGS.
My ninth is in CHANGES, though never in RISKS.
And the whole of me spells what a disc jockey discs.

RECORDING.
ANSWER: R, E, C, O, R, D, I, N, G—

BAND ANSWERS

- | | | |
|-----------|----------|-----------|
| 1. Cornet | 6. Harp | 11. Piano |
| 2. Organ | 7. Sax | 12. Fife |
| 3. Horn | 8. Tuba | 13. Gourd |
| 4. Viola | 9. Drum | 14. Flute |
| 5. Cello | 10. Oboe | |

Solution to Crossword

P	A	R	A	D	E	S	S	A	L	A	D			
O	C	A	R	I	N	A		O	P	E	N	I	N	G
M	O	N	T	E	U	X		S	E	G	O	V	I	A
P	U	G		T	R	E	A	T		S	N	A	P	S
S	E	T		E	S	S	E	S		S	A	P		
A	T		A	C			I	N	I	O	N		S	S
V	I	S	T	A		M	A	U	D	L	I	N		
E	C	U		I	R	A		T	E	D		A	B	A
	M	O	R	E	N	D	O		E	M	B	E	R	
G	E		R	O	N	D	O		R	A		R	F	
R	E	D		T	O	S	C	A		D	S	C		
A	R	O	M	A		L	E	O	N	A		T	E	A
N	I	C	O	L	A	I		M	I	L	H	A	U	D
D	E	K	O	V	E	N		I	M	P	U	L	S	E
	S	T	A	R	E		C	A	S	T	L	E	S	

MUSIC JOURNAL, Delaware Water Gap, Pennsylvania

Renew ☐ this Subscription for MUSIC JOURNAL and send
Enter ☐

Men's ☐ The Stanford University Vocational Interest Test to:
Women's ☐

(Renewal orders received from current subscribers will not go into effect until after present subscriptions have expired.)

Name _____

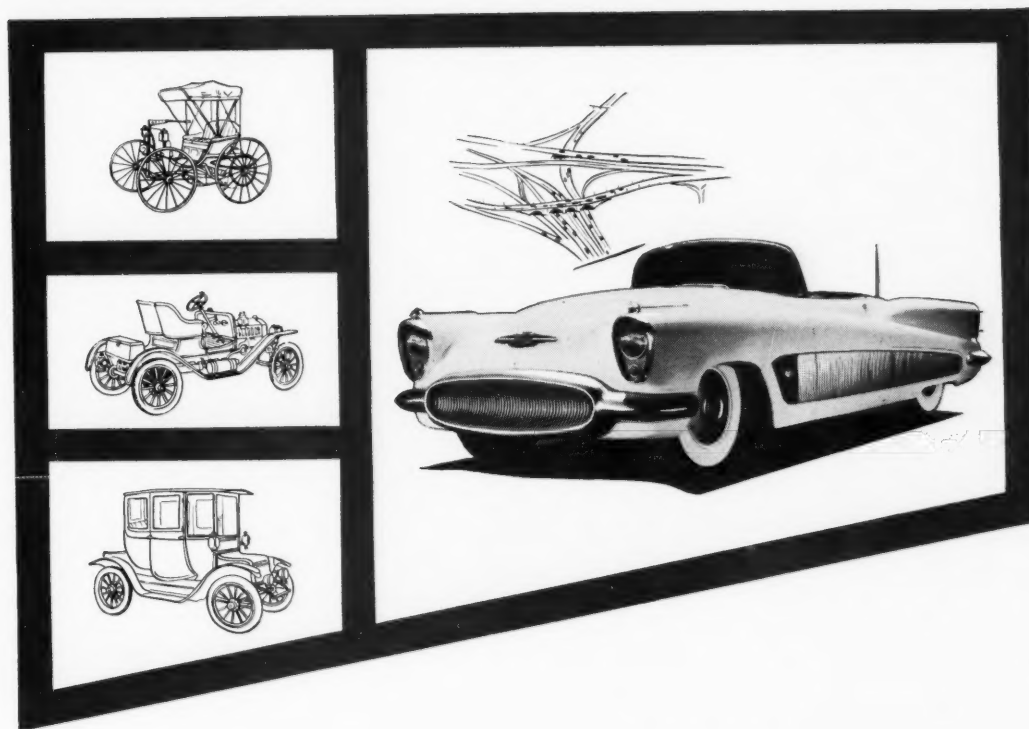
Address _____

City _____

State _____

Subscription Rate: \$3.00 per year. (For Canadian Subscriptions 50 cts. each year for additional postage.)

☐ Payment Enclosed ☐ Signed _____
☐ Bill Me ☐ Address _____



FOR TODAY'S AUDIENCES

... Fred Waring Choral Arrangements

1954 finds music a part of everyday living for more people in America than ever before. Radio, television, and recordings have developed a new and growing generation of participants and audiences who want music expressive of the tempo of today. Fred Waring Choral Arrangements are designed for singing by today's choruses for today's audiences. Select them for your groups with the confidence that they reflect a high degree of contemporary craftsmanship—and are appealing to singer and audience alike.

New Fred Waring Choral Music

JOOBALAI • I BELIEVE

THE ROBE • WONDERFUL COPENHAGEN

THE INCH WORM • VAYA CON DIOS

*Write for Spring
Program Suggestions*

Shawnee Press inc.

Delaware Water Gap, Pennsylvania

ASCAP and the music educators

The Music Educators' National Conference and the American Society of Composers, Authors and Publishers share a joint responsibility and obligation to the musically creative youth of the nation.

The Conference, representing more than 30,000 American music educators, is doing a remarkable job in developing and encouraging tomorrow's teachers and composers.

ASCAP is proud of its efforts to secure for the American composer his right to safeguard the products of his heart and brain.

With our common goals in mind: a wider educational effort directed toward the best interests of American music, and increased opportunity for talented creators to make music their life's work, ASCAP is happy to participate in this Conference, attended by more music educators than have ever before gathered in a single place at one time.

The Society's representative welcomes all confreres to its booth in the conference hall.

AMERICAN SOCIETY OF COMPOSERS, AUTHORS AND PUBLISHERS

575 MADISON AVENUE, NEW YORK 22, N. Y.



